

THE ART OF PAINTING

In its Rudiment, Progress, and Perfection: Delivered exactly as it is put in Practice, so that the Ingenious may easily understand its Nature, to perform it.

Being illustrated,

In all the Parts of DRAWING, viz. with Charcoal, Black-Lead, Pens, Indian-Ink, and Chalks; after Limbs, Heads, and Whole-Figures; as also after Paintings, Plaster-Work, and the Life.

Wherein is given a true Account of all the Materials of the ART of PAINTING, and how to use them: Largely treating of the Colours, with a General Rule to mix all Sorts of Colours whatever. Describing the Method of Copying of Pictures. How also to Draw a FACE from the Life, with the Mixtures of the principal Complexions, Drapery and Hair. Also how to Paint LANDSHIP with its proper Colours. And lastly, Teaching the Nature of History Painting, in the Description of which is contained the most Methodical Rules of the whole ART.

To which is necessarily subjoyned,
The most approved Methods of Copying, Mending, Cleaning, and Varnishing of PICTURES, &c.

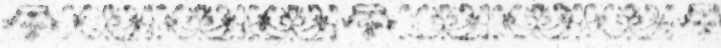
By THO. PAGE, Junior.

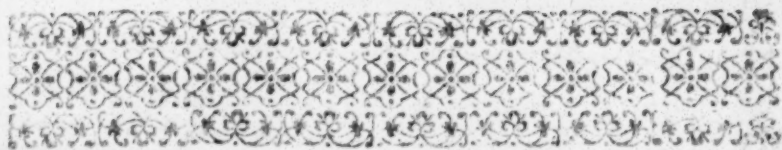
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To the Reader.

THIS little Piece was composed in my Junior Days, some Years ago, as you may easily perceive by its simple Countenance, and its being destitute of that sinewy Strength which flourish in more confirmed Intellectuals; Robe'a Parentum Liberi referant. But since now it is come Abroad, unexpected to me, I hope the Generous Minded will Excuse its Inbecility; since I can assure them that it contains the very Work of the ART, and the best of Rules for it, though homely express.





THE PREFACE.



PAINTING as it is an ART of confirm'd Excellence and Worth, so has it acquired the most Lovers of any other in the World; the number including almost all Mankind. And as it is acknowledged for an Art, without dispute it has its Rules as other Arts: And whence then we may intallibly conclude, that Instructions have already been published about it by other Hands; for which reason I may perhaps be judged Presumptuous for adding this little Piece to the Gigantick Heap of 'em. But as its Method is intirely New, and faithfully addressed to the exact and firm Practice of the Art, without being over-charged or defective of any one Circumstance that is not, or is Pertinent and Material to the Purpose,

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(whereas others are too much burthened with the useless Descriptions of innumerable Particulars; or heavily treated wholly on the Theory of the Art, which is always troublesome fatiguesome to the Learners Genius, and wholly foreign from his way in Proceeding in his Studies.) So, I hope the favourable Reader will free me from that Asperition, and shall not doubt but the Ingenious by his Application to the Rules of this compleat, tho' little Piece, (with the prevailing Assistance of good Prints and excellent Paintings) will obtain a through understanding in the Practice of the Art. You have nothing here but the Pith and Marrow of the Art; the Particulars I have omitted are easily and better found out by the Learners own Reason, than by tedious Expressions; who don't know that the Carriage of a King must be different from that of a Clown, more noble, and his Garments more Ample and Splendid? That Mourning and Laughing are opposite, and must be attributed to such Figures that have occasion to use either of them: Who would be so senseless to Draw or Paint Clouds, Wind and Thunder towards the bottom of his Piece, and Hell and Waters in the uppermost Parts of it? Or place a Stone heavy Column on a Foundation of Reeds? But know that in all Things that he is to follow the Order of Nature. These to spend one's time about I think is needless; and every other thing that is requisite to the Art is here express. But to keep
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my determined Brevity, I shall refer you to the Book it self to be informed in the particulars contained in it, and hope there to find your Satisfaction, and shall proceed to my Preface, which I have particularly appointed to instruct you in the Method you ought to take in the Study of the Art to gain its utmost Perfection, which is only what is mentioned here. Therefore you may read the Book before the Preface, but one will help the other.

You must be sure to proceed in your Work exactly and in the same Order as the Rules are set down in the Book, and so gradually as you gain ground to proceed farther and farther; being perfect in drawing Hands, Feet, and other parts of the Body (making your draughts evermore exactly like your Copy before you leave it, and so as you may scarce know one from the other) before you undertake the drawing of Heads; and Heads before you meddle with an whole Figure; and one single Figure before you pretend to meddle with the Composition of many Figures together, lest by your wild unfurnished Fancy you at last fall short of your Expectation, and so us both loose our Labours In doing quickly you'll never learn to do well, but in doing well, it is very likely you will learn to do quickly; you must not therefore grow weary of the difficulty of your Art, for the most noble things are always with the greatest difficulty obtained; *And it is a shame-*
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ful Thing to grow weary when what we seek is excellent, says Cicero. Here I would advise you with others to get the Prints of Rubins to Copy, those engraven by *Pomius Vosterman* and *Bolwert* are the fairest and best, being all admirable Carvers.

When by your continual and indefatigable Tryals in Drawing, you have attained to a Proficiency in the same; and perfectly understand the Positions of all Parts and Figures to draw them: Then you must look into *Geometry* and *Anatomy*, the first to give you a true meaning in all sorts of Figures, Squares, Oval, &c. and the nature of Perspective; the latter of the motions of the Muscles and the Situations of the Parts in an humane Body, for they are both absolutely necessary; and no right Perfection in the Art can possible be obtained without them, nor without the assistance of Architecture. After this you must be curious in the search and imitation of the Productions of the *Ancient Grecians* and *Lofty Italians*, as their Gems, Vases, Basso Relievo's, all other their Reliques and Statues; for they (like *Polyceus* his Cannon) are the perfect Rule of Beauty, and give us a good Gusto, carrying an Air of Divinity in them beyond the rest of the Operations of Mankind. For you must understand that though it's earthly Nature which we imitate, yet shiningly there must be visible in our Works an uncommon Spirit and Grace, beyond what

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what is commonly seen in her ; and so with *Sophocles* make her Productions as they ought to be, and not like *Dionysius* dully as they are, who was esteemed too Natural, minding no more then a dull heavy imitation of Nature, which you here see is not the excellent part of the Art. And it would be of infinite Advantage to you, to learn by heart four several Ayres of Heads of these noble Authors, viz. of a Man, a Woman, a Child, and an Old Man, I mean those which have the most general Approbation, for Example, those of the *Apollo*, of the *Venus de Medicus*, of the little *Nero*, (that is when he was a Child) and of the God *Tiber*. It would be a good means of learning them, if when you have designed one after the Statue it self, you design it immediately after from your own Imagination without seeing it ; and afterwards examine if your own Work be conformable to the first Design : Thus exercising your self on the same Head, and turning it on ten or twelve sides ; you must do the same to the Feet to the Hands and to the whole Figure. Your knowledge in Anatomy will cause you to understand the beauty of these Figures, and the justness of their Out-lines.

Now after that you have well understood the whole Anatomy and *of Colouring* Existence of the Art, viz. that a good Picture ought to have but three Groupes or Knots of Figures, because it requires Majesty and Repose, which cannot be in a multitude

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tude of Figures, whereof there should not be above twelve unless the nature of the Subject constrain you to it.) That the agreeable Disposition or Decorum which is required in a Piece, is the proper placing of the Groupes in it, and in them the Figures, that is, one before or behind another, or seperate, or together; the principal Figure, or Action in the midst of the Piece (where is always the strongest Light) the rest farther or nearer it, according to their Degrees and the Importance they have in the Action: That the Attitudes or Ayres of the Figures, that is, their Heads and Bodies leaning or turning this or that way, (always contrasting and opposing one another) be proper to them, having their Action and several Passions first agreeable to themselves, and then altogether proper to the Subject in hand: And if there be but a single Figure, the Attitude thereof must be proper, diversify'd, noble, and graceful. The Magnificent and graceful expressing this Oeconomy of the Work, is a good Gusto of design; wherein be sure to observe the correctness of your Outlines. These, I say, understood by you, by the Law and Precession of Art you may address your self to Colouring; but be sure not before, for know a good Design is the whole Work, which if it be otherwise, 'tis in vain to bestow the cost of Colours upon it. But this you must observe not vainly and capriciously to invent it your self, as painting after Prints, and putting them in-

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to Colours of your own Head, or immediately following the Life: You must first Work after the celebrated Pieces of the best Colourists; for though the Conduct of all is faithfully to imitate the colourable Resemblances of Nature, yet cannot you do it, before you have gained a Method or Manner from them how to proceed. All you do otherwise in Design as well as Colouring will be merely Gothic and Preposterous, and you will never obtain your End. *Titian, Paul Veronese, Tintoret, Sir Peter Paul Rubens, and Sir Anthony van Dyck* his Disciples were admirable Colourists, having a most transcendent Taste of Colours; and absolutely require your Imitation; besides many more great Masters as you can happily happen of their Works. *Corregio* also his shining Eminency is not to be forgotten, which consists in extending a large Light, and then making it lose itself insensibly in the dark shadowings which he placed out of the Masses. *Rembrandt van Ryn* had a Method entirely peculiar to himself: He prepared his Ground with a lay of such friendly Colours as united, and came nearest the Life. Upon which he touch'd in his Virgin Tints (each in its proper place) rough, and as little disturb'd by the Pencil as possible (as all Colours should be after they are once lay'd on:) And with great Masses of Lights and shadows rounding of his Figures, gave them a force and freshness that was very surprising. And note, A glowing manner of Colouring is most lively

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and natural, which must be done with a Pencil
ex'treamly delicate soft, and tender: When the
Colours are Languid and Pale, they have no
more Life in them than if they were sprinkled
with Meal. Wherein you must perfectly un-
derstand the union of the Masses, and the Bo-
dies of the Colours, the Harmony of the Tints,
and a graceful Disposition of the whole together;
that though there be thousands of Colours in
your Piece, yet must not they jarr and look
different from each other, but so sweetly con-
sent together, that they may all seem of one
harmonical Piece or Colour.

*of Copying
and the Me-
thod to be
taken in it.*

Be unweariedly diligent through-
out your whole Work in Copying these
excellent Pieces and beautiful De-
signs; for you have not so much
need of Precepts as Practice: Be-
sides there are many things in Painting, of which
no precise Rules can be given (because the
greatest Beauties cannot always be expressed for
want of Terms) and which must be obtained
only by the vigour of your own active Genius.
The labour of the Hand must always accom-
pany the study of the Brain; and you must not
cease Day nor Night from Labour, till by your
continual Practice you have gained an easy Ha-
bitude of imitating your Masters, in their In-
vention and in their Manner. Which singular-
ly obtained by you (to gain a thorough Per-
fect on in the Art) 'tis then necessary to have
your Soul well formed, and to have a right
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Judgment to make the Application of your Rules upon these good Pictures, and to take nothing but the good. For there are some who imagine that whatsoever they find in the Picture of a Master who has acquired Reputation, must of necessity be Excellent; and these kind of People never fail when they Copy to imitate the Bad as well as Good Things; and to observe them so much the more, because they seem to be extraordinary and out of the common Road of others, so that at last they come to make a Law and Precept of them. You ought not also to imitate what is truly good in a crude and gross manner, so that it may be found out in your Works: that whatsoever Beauties there are in them, come from such and such a Master. But in this imitate the Bees who pick from every Flower, that which they find in is most proper to make Honey. In the same manner a young Painter should collect from many Pictures what he find to be the more Beautiful and from his Collections form that manner which thereby he makes his own. In Imitation of the Conduct of the laborious and diligent *Hannibal Carracci*, who took from the greatest Masters whatsoever Excellences he found in them, and as it were converted their Nourishment into his own Substance: From *Raphael* he copied his *Gusto* of Invention, and the divine Graces which are found in that inimitable Master. From *Michael Angelo* his learned manner of Design: From *Jules Romano* his great, lofty,

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lofty, and noble Ideas : From *Corregio* his bold manner and strength of Colouring ; And from immortal *Titian* the union and harmony of the Colours. In your Work you must have the Painters Proverb in Mind, that is, *Menum ad Tabula*, which signifies, To know when to give over and lay by the Pencil. A Work may be over wrought, as well as under wrought : Too much Labour often takes away the Spirit, by adding to the polishing : So that there remains nothing but a dull Correcting, a Piece without any considerable Faults, but with few Beauties. What you have to do is to Work with the greatest ease and celerity as you can, while your Spirits are brisk and vigorous ; and in time you'll find out this great Gift, when to give over.

Long you must travel in the
of Invention, Elements of Imitation, before you
and from ab- will be fit to enter into the re-
solved fined, and sublime Art of INVEN-
 TION : You must have your Mind well stored
 with all the Varieties and Deceptions of your
 Art, before you can promise to show to the
 World a Production of your own : 'Tis the
 highest point of Art, and procures to the Ar-
 tist the greatest and most noble Fame ; and so
 does it require the most consummate Learning to
 perform it. It bursts forth out of a great and
 well rooted fund of Learning : To obtain it
 we must be conversant in all Sorts of Studies,
 all Acquaintance must be familiar unto us, but most
 of all the innumerable multitude of Historians
 and

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and Poetical Narrations. History the witness of Times, the light of Truth, the life of Memory, the School Mistress of our Actions (as Tully calls her) inspires our Breasts with the greatest Thoughts; and by the innumerable Variety she affordeth, enables us to invent any Thing, even any Action that she shall bring to our Memo y. Poetry likewise being h ighly and of a lofty Style (as Lucian speaketh) most wonderfully enlarge our Concepts. We must likewise be very well acquainted with all such Commotions of the Mind, as by Nature are incident to Men, principally marking their force, and how they are varieted in divers Persons. And hear what the famous Tully says, *Nothing, says he, is so fertile as those Minds that are furnished with all manner of Discipline.* Let your Imaginations be employ'd in this Reading and Speculation, and then make Sketches and light Touches of those Ideas which that reading and experience forms in your Imagination, And thus must you never give the least touch with your Pencil, till you have well examined your Designs, and have settled your Outlines: Not till you have present in your Mind a perfect Idea of your Work.

Lastly to advantage your self in your Work; Profit your self by the Counsels of the knowing, and do not arrogantly disdain to learn the Opinion of every Man concerning your Work. All Men are blind as to their own Productions, and no Man

*The general
Counsel to be
followed.*

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Man is capable of Judging his Cause. You know the common Practice of *Apelles*, when he had finished any Work, he expos'd it to the sight of a Multitude, and mended his Faults upon their Censurs; judging the Opinion of so many to be no small matter: The Method declared him an humble and an accomplish'd Soul. Indeed there are many who out of Presumption, or shame to be reprehended, never let their Works be seen. But there is nothing can be of worse Consequence, for the Disease is nourished and increase (says *Virgil*) while it is concealed, which if divulg'd might easily be healed. *Lysippus* was extremely pleas'd when *Apelles* told him his Opinion, and *Apelles* as much when *Lysippus* told him of his. But if you have no Knowing Friend to assist you with his Advice, yet length of Time will never fail, 'tis but letting some Weeks pass over your Head, or at least some Days, without looking on your Work: And this Intermission will fairly discover to you the Faults and Beauties. And O ye noble Youths! I fervently intreat you, let an Avarice of Honour, and a noble Emulation be perpetually spurring your Spirits in your whole Works, that you may produce such Things as are wholly Noble and Charming, whose Excellence and Power may command the Mouth of Fame to declare your Perfections, and get you deservedly a universal and immortal Applause, and make your Name glorious and honourable among Men, like *Raphael Titian* and other eternized Souls. 'Tis no Honour to do as others, you must fly above the height of others, if you have a mind the blind World should see and distinguish you.

Farewel,

Securus,

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THE
ART of PAINTING.

CHAP I. *The Nature of the ART:
Teaching the First Step of Drawing
with Charcoal and Black-Lead
after Limbs.*



NOW first that the Art of Painting is the Imitation of Nature, with Lines and Colours : Look upon her, and there in beholding her *Forms*, you will find them to be limited with certain Lines proper to produce such *Shapes*, and are of Colours agreeing with their *Natures* : Imitate these *Lines* in manner and due measure, proportionably bending and turning them according to the different *Shapes* of the Objects, and give them their proper Colours in due Places, *Light* and *Dark*, and that is *The Art of Painting*.

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The exact Drawing these *Lines* is called *Proportion*, that which gives each Part its proper *Form*, and limit it to its proper *Signess*, in respect to the whole; by the various Positions whereof, is *Passion*, and all Actions produced, according to the manner of their Representation and Form of the said *Lines*.

Now in this Speculation of Nature, you will find, that by Light (the Glory thereof) are all *Things* seen; but because of their *Rotundity*, or *Substance*, it can only illuminate, or most enlighten that Part of the Object which is opposite to it; the rest which lies behind, backward of the Figure, being as it were thinly concealed with a Mist or Shadow, tho' not losing its outward Form: In this manner (of *Light* and *Dark*) are all Things seen, and thus then must they be done. This in our Art we call *Light* and *Shadow*, by the vertue, weakening, and strengthening and well disposing of which, (for you must understand that 'tis not the *Light* and *Shadow* themselves simply that produce this Excellency) our works seem really to stick forward, as if possible to be taken hold on, like Nature herself. Tho' I tell the Learner that Nature is the Original of all our works, and to observe her manner will be mightily assisting to him; yet do I not bid him to sit down

down and Copy after her presently, for he must begin after *Copies* and *Draughts* easier to be imitated then that, and which are purposely set forth by great Masters to help him forward. Your Mind must be well furnished with *Art*, by continual Practice after them, that you may have at your Fingers ends the best Method readily to give every thing its proper Air, before you meddle with Nature herself, least you make Chimæra's, Monsters, and a new Nature of Deformities.

Being provided therefore with these Copies in various *Forms*, *Viz.* Legs, Arms, Hands, Feet, Heads with their Traversed Lines, upwards, downwards, full right, sideways; and many other good Cuts and Patterns that are fully finished, begin with the imperfect Ones, as Legs, Arms, &c. first, being perfect in them, before you meddle with those that are more compleat; these are to be had plentifully at the *Stationers*.

The Instruments requisite to the Work are Charcoal of Sallow-Wood, split in the Form of Pencils, and sharpened to a Point; Black-Lead Pencils to go over the Draught the second time more exactly, or which is best, Black-Lead in the Lump, cut with a fine spring Saw into scantlings of the bigness of a Quil, and either fixed therein with

Glue, or used in an Instrument made for the same purpose * called a *Porto-Crion*; Crum of white Bread to rub out what is done amiss with the Black-Lead, and the Feathers of a Duck's Wing to wipe out what is done amiss with the Charcoal.

When you Draw, place your self so that the Light may always come in on your left hand, and let your Instruments lay on your right. Set your print of an Hand, &c. right up before you a little reclining, and not laying flat; for so shall you better discover its particular Proportion.

Then consider the Position of the Figure, or what Line it runs upon, whether it leans to the Right or Left Hand, and how much or little it leans; and whether it bends at any Joint, more or less, and thereby make, as it were, a kind of Triangle more acute or obtuse; which imagine, or rightly sketch down in the midst of the Limb, hallowing its motion with faint continued touches with your Coal, for your better Direction, to place the Figure right; then begin to draw it at its highest Line or Part, and strike out the bigness of the *Hand*, or the like, and the manner of its turning

* That Lead which is soft and shining (not brittle and hard) with a light and easy stroke drawing black is the best.

with faint touches, and not with hard streaks * ; not drawing all the Joints, Veins or other things to appear plainly, but only lightly and faintly ; and not piddling and finishing the Swellings and Parts as you go, but rudely and roughly with a becoming bold Freedom get out its Posture, minding more the true placing of it, then its accurate Proportion ; for this is the Foundation to finish upon, without the exactness of which the Draught can never be Good nor Beautiful.

The rough Draught got out in its right Position, proceed to Draw it more accurately, more particularly expressing each falling and rising of the Lines, and the proper Action of the Muscles ; dividing the hand as yet but a Lump into Fingers, parting them according to the Pattern with faint Streaks, marking that Place where any of the Fingers do stand out from the other, with a faint resemblance : Keep a continual Eye upon your Pattern, derogate not the least from it by a vain hasty Fancy of your own ; and having drawn one Bending or Feature, let it be a Direction for you in some measure to Draw another, by observing with your Eye (and

* That they may be the more easily wip'd out, if amiss, in order for their Amendment.

being also guided by your Reason) the distance from that to the next Feature, making a small mark at the Place with your Coal, and then Draw it, and so the next, till the whole Limb or Figure is designed; but finish nothing yet absolutely, for this second going over is rather to get the lesser Parts in their true Places, then with any resolv'd Thought of Accomplishment.

This done, with your Feather lightly wipe off the hardness of the Lines drawn, so as their Impressions may be but just visible, and with your Black-Lead proceed to finish it more perfectly, making the bending of the Joints, the Wrists, and other principal things more sweetly and exactly*; and lastly, go over it again, drawing every small bending or swelling of the Fingers, Nails, Knuckles, and Veins, so many as do appear; observe always in your Drawing a loose free kind of Air, that you make not the Joints stiff or lame, but as it were soft and flexible, subject to Motion, which is produced by a quick and sweet humouring of the outward Lines drawn with a flowing gliding manner, large and smooth, making them soft and faint next to the Light, and

* Continually rubbing out the Defects with the Bread, till you have got your Draught to its just Proportion.

smart and bold under Swellings and on the Dark side of the Limb, increasing and decreasing their Strengths in a melting indistinguishable manner, sliding from one into another, according to their Light or Dark Situations, keeping each in its due Limits.

Another principal Rule to be observed in Drawing is this, which at last you will find out in your Prints, that according as the hand (or any other Limb) turns one way or another, to shorten it proportionally as it appear to the Eye; for so much as it turns away from our Eye, so much it loses in proportion, yea sometimes a whole Finger, two or three, or more is lost to our sight, or their tips or end of their Knuckles only discovered, which you must accordingly answer in your Draught: Thus then the manner of this fore-shortning (as we call it) is to imitate the visible proportion of things, taking them as they appear to the Eye, and not to Draw the full proportion of each part by measure; but to shorten all, according to the Rate or Reason which they are obfuscated; as if you would Draw a Ship fore right, there can appear but only her Fore-part, for the rest being hid cannot be Expressed; the like of an Horse looking full in my Face, or an Arm thrust pointing to me: I must here of necessity fore-shorten, to express the Form as it is seen; and in this case

case your Eye and Reason must be your chief Guide to give the true Reason and Measure of these Appearances in your Drawing. This fore-shortning is the Life of Art, making the Figure more fit for Action or Motion, by turning the Limbs; after a most wonderful manner concealing what indeed it only seems to discover.

CHAP II.

Of Drawing of Heads and Faces in their Principal various Postures.

THE next Step of Drawing (tho' all things are performed according to the above hinted Rules) is Heads; of which there are principally four Sorts, *Viz.* The Fore-right, or Oblique Face; the Face looking upward; or down-ward; and the side way Face: All Heads receive their sundry Postures from the more or less Variation of these from one to another.

The Face is divided into three proportionable Parts; the first contains the Forehead, the second the Nose, and the third the Mouth and Chin; a fourth Part is from the Crown of the Head to the Roots of the Hairs upon the Forehead: The Eyes are perpendicular

the length of one Eye distant from another, and their inward Corners are exactly Perpendicular over the out-side of the Nostrils, the inside of the Birds of the Eyes are Perpendicular over the Corners of the Mouth, the Ear is the length of the space between the Eye-brows and the bottom of the Nose.

In Drawing of the Face, you are first to observe its Motion, whether upwards, downwards, forewards, or side ways; whether it be long, or round, fat or lean, great or little; so that you be sure in the first Place to take rightly the Dimensions and bigness of a Face; and when you Draw the utmost Circumference of it, to take in the Head and all with it, lest you be deceived in Drawing its true bigness. If it be a Fore-right Face, form out an Oval, from the top whereof draw down a Perpendicular Line to the Chin, coming down where you should place the middle or tip of the Nose, and middle of the Mouth, which Line must be made strait down in a full right face, but Arched or Oval in an oblique face, leaning that way towards which the Face do turn; then cross the Line about the middle of the Eyes, and again another answerable to that where the end of the Nose should come; and another for the Mouth, that it be not made crooked; always remembering

membring that the Eyes must be in one Line, and the cross Line of the Nose and Mouth be always correspondent to the cross Line where the Eyes are placed; this done, give faint touches where the Eyes, Nose, Mouth and Chin should stand, which being in their right Distances and Places, Draw them out more exactly, with the proper Swellings out and in of the Line that circumscribe one side of the Face.

In forming of the Ear, describe an Oval as it were, and proceeding lightly, join stroke to stroke, in such manner as you see in the Figures. Then to finish your Draught draw it with Black-Lead, begin with the Eyes, and observe a squarish sort of Drawing in their Upper-Lids, as also in the very Bird of the Eye, tho' it seem round, always making the Line of the Upper Lid harder over the Bird, then towards its ends, and evermore much bolder than the lower Lid, which must be faint and soft. Draw the Nostrils and end of the Nose in this square bold manner, and in a word let your whole Drawing be graced with it in Discretion; it will lead you into that Glorious *Mystery* of adding a *Spirit* and pleasing *Vigour* to your *Works*. Consider now all those chief Touches which give Life to a Face, adding Grace thereto, and something discovering the Disposition of the Mind.

As

As the Mouth extended and the Corners a little turning up, shew a smiling Countenance; the Eye-brows bending, and Fore-head wrinkled shews one frowning; with many other Touches which give *Life* and *Spirit* to a Face; which by good Prints and diligent Practice you shall by little and little find out. The principal Book of Prints I refer you to in this Case, is Monsieur *Le Brun's* Character of the Passions, tho' there be some surreptitious Copies of them; but get the best of them if you cannot obtain the Original. Thus when you have finished the Face, give here and there some harder Touches with your Pen where the Shadows are Darkest, as on the Eyes, in the Nostrils, corners of the Mouth, and underneath the Face; then come to the Ears and Hair, their out Lines being Drawn, draw the principal Curls, or Master-Stroaks in the *Hair*, which will be a Guide to you in the lesser Curls, whose Dependance are on them; always make the Curls to bend exactly according to the Pattern, that they may lie loose, or carelessly, and not as if they were stiff and forced: the Curls being rightly Drawn, in the last Place strike in the loose *Hairs* which hang scatteringly out of the Curls: Here Note you may Shadow your Draught with Black-Lead, according to your Pattern, but if you would do it with Pen

and Ink, see the ensuing *Chapter* where I shall treat of its Use, and the Method of Hatching.

To Draw a *Head* fore-shortened, looking either upwards or downwards, you must make a Circular Draught (much like to that in the foreright Face) with the Aspect upwards or downwards, as in the foreright *Head*, where the Traverse Lines are straight; but these are Drawn Circularly: If the *Head* lies upwards, the traced Stroaks and the Divisions must ascend or rise upwards; but if it look downwards, then they all must decline downwards; the Line of the Eyes (the rest following) rising almost to the top of the Forehead in the first; and in the latter droop beyond the middle of the Face, the first Posture particularly showing the Chin and Gullet, the other the Crown of the *Head*, and Forehead; but this more or less according to the Extremity of the Posture; in either of which being cautionary that the Ears and Eyes fall not out of their due Points, as your Example will inform you

For a Sideways Face form out an equilateral Triangle, making the Face upon one of the three sides, either upward or downward, &c. which divide into three Parts drawing Lines straight along *ut supra*: Then with your Coal begin at the top of the

side

side of the Triangle, and draw a crooked stroke from out of the strait Line to the first Part of the Forehead, (at which place make the Eye) where ending it begin the Line (after the same bending manner) for the Nose, ending the Nostrils at the Second distance; from whence shape out the upper Lip, making the parting of the Mouth, and under Lip by a small rounding stroke, as likewise the Chin (taking care that the Corner of Triangle fall not out of the midst of it) then adjoyn thereto the under Chin, down to the Throat Pipe or Gullet. Place the Ear on the further Corner of the Triangle, keeping it between the Line of the Eyebrows, and the bottom of the Nose, then beginning at the Forehead describe a great Circular Line, by which form the roundness of the *Head*, to the Nape of the Neck, observing the Natural Proportion, and form thence downward the rest of the Neck, finishing your Draught in all Respects like to the Disposition of your Copy.

This cross or traverse Lines on the *Head* are somewhat difficult to be understood in Plano; but upon a Face made upon a solid Body, in Form or Shape of an Egg, or an Egg it self, the several Variations of the said Cross are most excellently Demonstrated; and from hence may the Learner understand all the Alterations of a Face, and thereof

thereby Draw it all manner of Ways, as sideways, upwards, downward; forwards, backwards, &c. and that only by the motion, or turning about, of the said Oval solid, as you may find in the different Postures of your Copies.

C H A P III.

*Of Drawing the whole or naked Body;
with the necessary Description of the
most perfect Measures that are con-
tained in it.*

YOU must make Choice of an Eminent Figure for your Pattern, some Noble Champion standing in an *Heroical* Posture, with raised *Limbs* and strong *Muscles*, whose great and lively Spirit may bring your *hands* to the Performance of mighty Things. And you ought to begin with some Anatomical Figure it self, wherein the *Muscles* are apparent, that you may better discover their Origin and Incerption, and the proper and peculiar *Places* of their Residence, their Alterations and Changes, Rising and Falling, Extension and Contraction, and other their Operations, with the

the Arteries and particular Members, which will beget in your *Judgment* and your *Hand* a ready Performance of your Work: And tho' in a perfect fleshy Body they are not so strong, or scarcely visible; yet the Knowledge where they lie, and how they Operate in particular Actions of the Body will facilitate your Work extreamly, and show it the Hand of an *Artist*. Also the Knowledge of human Proportions will be very assisting to you, tho' they are not rigidly to be followed, by reason of the different *Symetries* and *Motions* of Man's Body, which therefore I shall insert (tho' as concisely as I can, having intended many Things in a little room) before I describe the Work it self.

We ordinarily divide the Figures into Ten Faces; but this chiefly depends on the Age and Quality of the Persons; for some have but Nine, some Eight, and some but Seven Faces; but this last is a large *Head*, and all the Members and Limbs answerable to it are strong, sturdy and raised. *Prophets*, *Propheteesses*, *Sibyls*, &c. are chiefly describ'd in this Proportion, because it is of a *Matron* like Nature, and Sober. As likewise are there Children of Six, Five, and Four *Heads*; beginning them all from the Crown of the *Head* to the Sole of the *Foot*.

A Man of **Ten Faces**, from the top of the Head the sole of the Foot is divided into Ten equal Parts: The first distance is the length of the Head, from its top to the Roots of the Chin.

From the Chin to the Pit betwixt the Collar Bones, are two lengths of the Nose.

From thence to the bottom of the Breast one Face.

From thence to the Navel one Face.

From thence to the Privities one Face, which is the middle of the length of the Body.

From the Privities to the upper part of the Knee are two Faces.

The Knee contains half a Face.

From the lower part of the Knee to the Ankle, two Faces.

From thence to the sole of the Foot, half a Face.

A Man when his Arms are extended, is from the longest *Finger* of his Right Hand, to the longest of his Left, as broad as he is long.

From one side of the Breasts to the other, two Faces.

The Bone of the Arm, from the Shoulder to the Elbow is the length of two Faces.

From the end of the Elbow to the Root of the little Finger, with part of the Hand, are two Faces.

From

From the Shoulder-joint to the Throat-Pit, one Face.

To order this Breadth to be equal to the Length of the Body, you must observe, that the Boxes of the Elbows, with the Shoulder Joint, bear the Proportion of half a Face, when the Arms are stretched out.

The sole of the Foot is the sixth Part of the Figure.

The Hand is the length of the Face.

The Thumb contains a Nose.

The inside of the Arm, from the Place where the Muscle disappears, which makes the Breast to the middle of the Arm, four Noses.

From the middle of the Arm, to the beginning of the Hand, five Noses.

The longest Toe is a Nose long.

The two utmost Parts of the Teats, and the Throat-Pit of a Woman, make an Equilateral Triangle.

For the breadth of the Limbs no precise Measures can be given ; * because the Measures themselves are changeable, according to the Quality of the Persons ; and the movement of the Muscles, and as the Limbs are put into a fore shortning Form ;

* Nor are these precisely perfect which we even now enumerated.

A Man of Ten Faces, from the top of the Head the sole of the Foot is divided into Ten equal Parts: The first distance is the length of the Head, from its top to the Roots of the Chin.

From the Chin to the Pit betwixt the Collar Bones, are two lengths of the Nose.

From thence to the bottom of the Breast one Face.

From thence to the Navel one Face.

From thence to the Privities one Face, which is the middle of the length of the Body.

From the Privities to the upper part of the Knee are two Faces.

The Knee contains half a Face.

From the lower part of the Knee to the Ankle, two Faces.

From thence to the sole of the Foot, half a Face.

A Man when his Arms are extended, is from the longest *Fingure* of his Right Hand, to the longest of his Left, as broad as he is long.

From one side of the Breasts to the other, two Faces.

The Bone of the Arm, from the Shoulder to the Elbow is the length of two Faces.

From the end of the Elbow to the Root of the little Finger, with part of the Hand, are two Faces.

From

From the Shoulder-joint to the Throat-Pit, one Face.

To order this Breadth to be equal to the Length of the Body, you must observe, that the Boxes of the Elbows, with the Shoulder Joint, bear the Proportion of half a Face, when the Arms are stretched out.

The sole of the Foot is the sixth Part of the Figure.

The *Hand* is the length of the Face.

The Thumb contains a Nose.

The inside of the Arm, from the Place where the Muscle disappears, which makes the Breast to the middle of the Arm, four Noses.

From the middle of the Arm, to the beginning of the *Hand*, five Noses.

The longest Toe is a Nose long.

The two utmost Parts of the Teats, and the Throat-Pit of a Woman, make an Equilateral Triangle.

For the breadth of the Limbs no precise Measures can be given ; * because the Measures themselves are changeable, according to the Quality of the Persons ; and the movement of the Muscles, and as the Limbs are put into a fore shortning Form ;

* Nor are these precisely perfect which we even now enumerated.

But Remarks are to be made upon them to Convert them to their particular Uſe, according to your own Judgment, and the Occaſion you have for them.

Now we come to the Work. Conſider firſt of all what Action the Figure your Copy is performing of, whether it ſtands upright, or bends its Body, what Limbs are extended, or drawn up in a fore-shortning manner, and the like. Then (the length of the *Head* being deſigned) draw down, lightly with your coal a Perpendicular Line from the Throat through the middle of the *Breaſt* and *Privities*, to the Feet, ſtrait or crooked according to the Motion of the Figure, and the length you deſign it of. Then to place the Parallel Joints and Muſcles exactly, which are oppoſite one to another (as *Shoulder* to *Shoulder*, *Hip* to *Hip*, *Knee* to *Knee*, &c) draw ſtrait croſs Lines croſs the Perpendicular Line, to guide you therein: obſerving that which way ſo ever the Body bows and turns, theſe Lines may answer accordingly. Begin firſt with the *Head*, and be ſure to give it its juſt proportion, answerable to what you intend the whole Body ſhall be; then draw the *Shoulders* in their exact breadth; after them the *Trunk* of the Body beginning at the *Arm-Pits*, and ſo drawing down to the *Hips* on both ſides, obſerving with

al the exact breadth of the Waste, and also where the Body or Part bends inward, to cut of the length thereof so much as the bending may take away from it; lastly draw the Legs, Arms and Hands, exactly to your Pattern; but this do lightly and rudely with your Coal, drawing nothing perfect, striving only to put your Body and its Limbs in their due Posture, agreeing with your Copp; and which do not in a slow starched method, but with a quick loose Hand.

The Body and Limbs in their right Places draw them over again more accurately, giving every Swelling in and out its due Shape, wherein the former Lines will be a great Direction to you; and which do freely stroaking them up and down with a dexterous motion, doing the side of a Limb almost at one stroak; and observe a general lively Spirit thro' the whole Work, like to your Pattern. In this order correct and amend your former out scherches where you find them amiss; and gradatim by adding or diminishing a little here and there as you see them differ from your Pattern you will bring it nearer and nearer to the Life; make your Lines sweet and clear, moving and full of vigour, observing their faintness and deepness, and taking care of a continued hardness in a Stroke or Line, and its long straightness and too regularity, that the Part
may

may be designed as 'twere in Waves, resembling the activity of the Flame, or of the Serpent : But beware in giving this flaming Serpentine Form to the Parts, you do not break the Bones which sustain them, and which must always make them appear firm and secure. And that the Body may appear the more natural and not forced, you must evermore observe in your Draught a kind of Carelessness and Looseness, that it be not made Stiff in any Part, but that every Joint may have its proper bending ; that the Intention of the Figure may not seem Lame, and the Joints, as it were starched, but that every Limb may have its proper freeness and Looseness, agreeable with the natural Life of the Pattern. Whence mind that your Figure be carefully poised on its own Centre, that if it stand upon one Leg, it may seem to bear upon it indeed, and not as if it was upheld with a forc'd peice of Art, without Life and its own Strength, and that all the Parts harmoniously agree with the same Action, to make an Equilibrium, and be in a situation which is unforced. Moreover observe that that Limb or Part which produces another is greater and stronger than that which it produce, as the Thigh bigger than the Leg, the Body than the Thigh ; and every part is proportionable to each other (as the Arm to the Arm, Leg

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to Leg, &c) only with this difference, that (as the one part may appear fully to the Eye, or the other may turn away either in part or in whole, or be teen side way) it be made so much lets than the other, by so much as it turns away from the sight, as is mentioned in the First Chapter in the Example of Fore-shortning But be you further sensible that all great Fore-shortning are unpleasing to the Sight ; but be you guided by your President

The cut Lines finished with Black Lead, with the same lightly point out the resemblance of the Shadows, their Forms and Breadths, as after what manner and how far they come into the Body, how they wind and run to Form out the Swellings of any Limb, Muscle, or the like ; for your better Direction when you hatch it. Having then the cut Lines true made by Black-lead, trace them over again with a Pen, drawing them more exactly ; and by imitating all the Hatches, with their exact Distances one from another, their crossings, turnings, and windings, which much boldness and freedom perfect your Design. Observe the vast Spirit of your Pattern ; and the bold Stroaks and Touches that produce its noble and live'y Action, its moving Passion ; which touch up with as great a Vigour as you can : For know there is not any Thing that can
add

add a more lively Grace to your Work, than the extream likeness of Motion, proceeding from the inward Action or Passion of the Mind, then the Discovering to the Spectator plainly what the Figure is a doing of; which perform after a graceful Manner, high, great and noble, with an unbridled heat of Spirit. And Grace is the sublime Quintessence of the Work, flowing from the charming Union of the Parts with the Whole; all the Work consenting together on a Cœlestial Harmony.

C H A P IV.

The Imitation of a compleat Cut, with the Method of Hatching with a Pen; as also the Drawing with Indian Ink.

THE Imitation of a Cut clothed in Apparel, (which we call Drapery) and having many Figures in it, is performed by the same Piece of Art; making them agree together in their Action to answer the Subject or Historical Argument, as the Parts of a Body are made to agree with it. Wherein there is one principal Figure the cause of
the

the whole Story and Representation ; which is in the most perspicuous Place of the Cut under the strongest Light, being finer and having more of Nobleness and of Spirit than the other Figures, they being more carelessly expressed. And with this principal Figure you must always begin in your Draught drawing the other mean Figure after it, in their proper Passions and Situations, ordering them so that they may not seem to be crouded or fall offensively with one another ; but disposing them gracefully (on the Fore-ground especially) so to manage the whole, that the rest of the Figure decline and lessen proportionably and by Degrees, both in height or magnitude and strength, according to their several distances. As thus, observe the middle of the Picture to be copied where the principal Figures is, which touch upon your Paper with the Point of your Coal or Lead ; then observe the most perspicuous and uppermost Figures, which touch gently in their proper Places, thus running over the whole Draught you'll see, as it were, the Skeleton of the Work. But you must take Notice if you go on without these Considerations in Drawing, whereunto your Draught will tend or run ; then having ended your Work, you will be forced to draw the same many times over and over again, and it may be, every
time

time to as little purpose, by the tediousness of which your Ingenuity will be dull'd, and as you Draw out the Figures, observe at the same time to express their several Draperies; beginning where the Garment sticks nearest the Body, doing the loose Part that fly off from it last: Draw the great Folds first, and stroak them into lesser turning and breaking them off, according to your Pattern, always making them to sit naturally on the Limbs, and subject to their Actions, and the Motion of the Air; more or less according to their suppos'd Fineness or Coarseness.

Take particular Notice how the Lights and Shadows are dispos'd in your Cut, where they are strong, and where faint, and how by Degrees and insensibly they waste into each other. The nearer the Object be, the more eminent is its Light and Shadow, the farther off it is the fainter and weaker; and it is so also where the Light approach near the Shadow in a Figure near Hand. The Light must have a sufficient breadth of Shadow to sustain them, to make the Rotundity of the Figure Natural and the Shadow always fall one way, that is on the same side of the body; leaving the other to the Light, whereby Light is made against Darknes and Darknes against Light thereby extending the Prospect, and disentangling

tangling the Objects from each other that are placed together. But if the light Side of the body be darkned by the opposition of some other body standing between the light and it, it must receive a contrary Shadow, according as the light is obfuscated; which we call a false Shadow; and is that of a Tree casted on the ground, or the Shadow of one Person on another; observing also the Reflects that are generally underneath the dark Shadows, by the out-lines. And here 'tis requisite that the *Learner* know how to make these Degrees of light and dark *Shadows*, which tho' he will find in his Copies, yet I think its proper to set them down.

The lightest *Shadow* is made by drawing *Lines* very fine, either strait or oblique as the occasion requires one by another: And the *Shadow* next that in darkness, is made only by making those same *Lines* somewhat darker. All circular bodies have a circular *Shadow* according to their Form or Appearance, and the orbicular *Shadow* of the Object which casteth it.

That which is darker still is a double *shadow*, and is made by drawing *Lines* cross the former.

The darkest of all is the Treble *Shadow*, and is made by crossing over again the Double *Shadow*; wherein be sure to let one

Rank dry before you cross on another, lest the *Lines* being moist run one into another, so blot and spoil your Work.

Here Note, that by a Piece of Art all these several *Shadows* may be well Represented in one single *Shadow*, only by making the *Lines* darker and thicker in the obscure Places by Degrees, and which you will find will make your Work as strong and bold as the other, and may perceive it done in many Prints.

And Note, it is not common Ink that is used in Drawing, but an Ink made on purpose thus, that not working half so clever, firm and black. Get a clean Oyster shell that is pretty deep in the middle, put therein a sufficient quantity of Water; then take a stick of *Indian Ink* (that which is black and soft, not whitish and hard within, for that is nought and will not work well) one end of which dip into the Water, and so stir it about therein, until the Water become very black and of such a competent thicknes as will draw a sweet firm stroak without running about.

Be lively and sweet in drawing with Pen and Ink; beware of scratching and making thin and lean stroaks, but rather broad and full; but according to the *Shades*, some of the *Hatches* must be sharp, some broads, some unequal, and some equal; observing
from

from your Copy how close all the Hatches join, how they incline, and which way they twist and wind; and in shadowing the Work you must first begin to do it faintly and smoothly, and strait against the Edges of the Light, so that it may look as if it had been dashed with a Brush-Pencil; and then here and there over-shadow it again in the darkest Shades farther out, and adorn it with Hatchings; and where any thing more is requir'd, put the same in nimbly and clearly by gentle Touches, the which will add a great Grace to your Work.

To Draw with *Indian Ink*, you must have ready Six or Eight small Pencils of several Sizes, which let be put on little sticks, one on each End, the better to hold them Your *Indian Ink* prepared as before, and your out-lines drawn with Black-lead; take an indifferent long sharp pointed Pencil, dip the Point into fair Water, then dip the Pencil into *Indian Ink*, and Draw all your out-lines very Faint: (Note, that all the Temperature of *Indian Ink* must be thin and waterish not too black) when it is dry take a little bit of Stale white Bread, and rub out the Lines which you draw with black Lead (if too black.) Than with the one Pencil dash on the Shadows very faintly, and with the other at the other end of the Stick, you must (it being a little wet with your Spittle)

wipe off the hard Edge ; begin faint at first, then shadow it higher as you please, and is convenient ; otherwise if it be too dark at first, which can never be heightened, you will be in Danger of spoiling your Work. The least touch of your Pencil on the Indian Ink is enough ; therefore beware of taking too much Colour in your Pencil, which you may prevent by first drawing it thro' your Lips. Finish it with Stiples ; it being most advantageous to any One that shall practice *Painting*.

CHAP V.

The Drawing with Chalks after Painting, shewing how to wash the Work.

THIS Work, as well as that of Drawing with Indian Ink, very much edify the Learner for the Performance of *Painting*, giving him a more perfect Understanding of the Efficacy and Nature of *Light* and *Shadow*, and the whole Art.

The Chalks are principally three, Black, Red and White, which choote for their natural softness, and freely with ease spending their Colour upon the Paper, and cut into small Pieces, are to be used in the fore-men-

tion'd

tion'd Instrument, as the black Lead. The Black and Red are to be bought at the Colour Shop by the Ounce; the White you may make your self, thus. Take the finest white Chalk, lay it on the Grinding stone, and with the muller Powder it fine; unto which put a little pipe Clay before 'tis burnt (whose property is to keep the Chalk from crumbling a pieces) and with Gum water beat and grind them together, until they become a fine thick Paste, which make into Rouls of a Quills bigness, and dry them moderately in the Sun. Gum-water is made by dissolving Gum Arabick in fair water, making it stronger or fainter, the more or less Gum you put into it, being a little clammy, and making their Fingers stick a little together, dipt into it, it is enough.

The papers to be Drawn upon are two sorts, Blue, and a kind of light Grey, to be had at the Stationers: Upon the Blue draw with black Chalk, and on the Grey with Red, being most suitable so.

Having made choice of a good Picture, the Effigies of a Man, Woman, or Child; place it directly before you, a little reclining, and twice as far from you as it is in height; and by such a Light that the Gloss of the Colour hinder not your sight: Then being set (with a thin board placed slopingly upon your Knees, to rest your Arms upon,

on, and your Paper laid on it) with your Chalk first begin to Draw the Oval for the Face, therein considering well its turning, then the perpendicular Line matching it with the respective turning of the Face, and then make the cross Lines, whereupon Draw the Features in their true distances, and exact Forms, exactly like the Face and Portraiture of your Pattern; proceeding in your Drawing in all Respects as is taught before, rubbing out the defective Stroaks as you go along with the Crum of white Bread. And when you have Drawn it touch the Lines up smarter by thick short touches, as upon the Eyes, behind on the Line that Forms the Nose, in the Nostrels, corners of the Mouth, &c. having a perfect Similitude in your outlines before you shadow your work.

Which done, lay in the respective shadows, the principal Ones first, then the light Ones faintly and tenderly, all after the manner of Hatching with one stroak by the side of another, broad and flat, not making them too gross and thick. Then in the same places where you see the lights upon the Picture, with your white Chalk touch them out upon your Draught, with Hatches, thin and broad on one side of the Forehead, meener upon the upper part of the Cheek on the same side, as also on the light side and tip of the Nose; and in other places

places fainter and lighter according to your Pattern ; using Tobacco-Pipe Clay for the meanest and second heightenings : With which also you must work close by the Edges round about the other White, for a Tinct between the blue Paper and that ; which will make it more insensibly seem to melt and fall away into the Paper ; leaving sufficient faint places on the ground of your Pattern between your Lights and Shades, that they may appear pleasantly with a singular plainness and smoothness. And take heed you heighten not too many Places, nor And heighten any thing more then what is need- Lines ful, nor too near the dark or Shadows, or upon any out-line, (except where there is a Re- ns the flexion) lest your Work shew hard and rough. Mouth, The Lights and Shadows thus put in, take r out- a piece of Leather roul'd up to the bigness of a Quill, and therewith doeste and rub- e sha- the hatch'd Lines of the Shadow into one en the another, that they may appear as it were of after ne whole Colour, and then with it break- oak by off the Edges of the Shadows into the blue- t, not ness of the Paper ; but take care that you hen in carry it not too much daub'd with the Chalk- nts up- into lighter Places, to make too great hard- Chalk- ness ; then with another clean piece of Lea- , with her serve the Lights after the same Nature, of the smutching and driving their hard Edges into part of the Paper, that they may be totally lost on the therein ; n other places

therein; (observing to keep your white and black intire to themselves, not mixed with one another). Which thus by an Ingenious Carrage of the hand can be so sweetly washed, as not to be discerned where they first fell away. After this you will find your Face flat and not so round and lively as your Copy; which therefore must be touch'd up with more sprightly Lights, and the true Lines of the Drawing restor'd, which were lost, or confused, in thus working the Chalks into the Paper; putting in also the dark touches with a smart Vigour, as in the Eyes, Nostrils, corners of the Mouth, &c. but beware you go not too often over your Shades, lest you spoil them, by making them too hard and ill-favoured; and observe that faint Shadows and things obscure must be presented as faintly as may be chiefly here upon coloured Paper, where the heightening helps you. Lastly, scraping your white Chalk to a fine point, put now the small white speck on the Eyes, and the round Reflexion or Light on the end of the Nose.

If there be any Hair or Wigg do it thinly, with little Colour, drawing the Locks and Curls, and Shadowing them by your Pattern, which do lightly with few curved strokes, which will better produce the flowing and gentle Air, which is Natural to Hair.

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The Drapery draw in such folds, bendings, and sudden abruptions, as you perceive in the painted Picture; then shadow and heighten them on the same sides as the Face is; taking care that the folds go along with your Figure, and not seem hard and like Sticks, as if the Figure were unnaturally supported by them, instead of them by the Figure.

The Ground behind the Picture is generally made in the Form of an Oval, which side shade darkeſt, that is next the light ſide of the Figure, decreasing the ſtrength and deepneſs thereof by Degrees till you have work'd up three Quarters of the Oval, and there indiſtinguiſhably looſe it in the Paper; which is done by making a dark treble Shadow a good way into the Oval, next which the double Shadow, then the dark ſingle Shadow, and then the fine ſingle Shadow; laying them firſt one by another, and with your Leather carefully uniting them as before: The oppoſite ſide againſt the dark ſide of the Figure is to be left of the Colour of the Paper, Nature and Art requiring a greater lightneſs there: And if the Grounds be different, yet the ſame is the Work.

In Performance of this Work, *viz.* Drawing with Chalk, a certain kind of waſhing is ſometimes neceſſary, performed with Pencils

cils dipt in some Coloured Liquor, or transparent Indian Ink, and to laid upon your Paper; and this is to be done either thro' the whole Work, or in a Part thereof, to wit, in some principal flat Shades; which may be afterwards loosely wrought over with black Chalk, the which will look very pleasantly. The work is performed after the same Method, as is the Drawing with Indian Ink aforesaid.

CHAP. VI.

Of the Drawing after Plaisie.-Work with Chalks.

IN the next Place you must draw after Plaster-work, done by Skilful Masters, such as the *Gladiator* and Children of *Francisco*, the Rape of the *Savane Women*, the *Wrestler*, the *Venus* of *Greece*, *Athenacles*, *Hermes*, Anatomical Dissections, and other pieces of Antiquity, for they are main and necessary Introductions to attain a Perfection in Drawing after the Life; being full of Nobleness, and beside not apt to Motion like the Life. Howbeit they are very scarce, the

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the Power of Gold scarce reaching their transcendency : Yet are they to be seen at London, the Golden Cabinet of England wherein lies all the Variety and artful Riches of the World : The Theatre and Fountain of all Arts and Sciences, the splended Seat of the Muses, 'tis Μικρόκοσμος, *The Little World*.

In Drawing after these Plaister and Embossed works, choose a good North Light, which let descend from above, not dilating or scattering it self too much, by which you may the more pleasantly Shade your work : If the Room have a South Light, put oiled Paper before the Window. And here you must understand how to place your Figure to the best Advantage to show it self and receive the Light, not putting it in a Posture beyond Nature, or to receive the Light edgeways all on one side of it ; but rather obliquely in the middle, in which your Judgment by this time will inform you : Then set your self down about three times as far from the Pattern as the Pattern is high ; so as your Eyes in a direct Line may view the same, keeping them and your Body in a fixed Posture ; then with a Plumb Line observe what Parts of your Pattern appear to you, by the extending strait thereof, and how one under another they come in sight, and accordingly make your Fundamental sketches, as we have taught before, obser-

ving never to finish one part alone, 'till the rest of the work come up, and be wrought together with it.

The out Lines thus done, take good Notice what appears forwards in the Figure, and what backwards, or how things succeed one another, then consider the cause which makes them in Appearance either to encline or recline, and consider the Degrees of Light and Darknes, and whether they fall forward or backward, accordingly give first faint touches, and lay in the Shadow, then heighten by Degrees those Parts which appear highest in your Pattern, according to the Example and your own Ingenuity that direct. And observe that you never let the out-lines and extremities of the Work remain with sharp board like Edges, but as the Sculptor cut off and make his Figure round with his Tool, so you by the Diminution and breaking off of the out-line into the Paper by sweetning 'em, like his present unto us Things we do not see, but that we should believe that behind the Draught there is something more to be seen thereby setting forth, as it were, those things which are really concealed.

C H A

C H A P VII.

Of the Drawing with Chalks after the Life, in Imitation of the Academy at London.

THE next and last Step which conducts into the splendid Palace of *Painting* is the Drawing after a Naked Man, as it is perform'd by the young Artists at *London*, whose Assembling together at a Place for the same Purpose, is called an Academy. For which purpose choose a well shaped Man, one of large Shoulders ; of a fair Breast, strongly Muscled, full Thighs, long Legs, and of a proportionable Height, not too Tall nor too Short, nor too Thick, nor too Slender, but a Person every ways of an admirable Shape : Make him to stand in a good Posture. representing some Noble Action of the Life, letting the Head turn itself to the right side if the left be shadowed, and contrariwise ; making the Parts of the apparent Shoulder somewhat higher then that which is obscured ; and the Head if it looks upwards, leaning no further backwards than that the Eyes may be seen ; and in the turning of it, let it move no further than that

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the Chin may only approach the Shoulder; making also the hip on that side the shoulder is lowest, a little to stick out; and the Arm foremost where the Leg is behind, and contrariwise. After this manner always putting him into such a Posture as may not be forced nor straining to Nature, tho' his Action be Great and Noble; which these proper contrastings of the Limbs do ease him of; and the counterballancing of the Parts, to make one Answer the Action of another. And the Limbs to contrast and oppose one another, and not to answer in the same Posture, in lifting up, and hanging down, is the sole producer of Action and Motion. You are also to consider after what manner you would have your Figure to be seen, whether upon even Ground, or from aloft; for accordingly you must make the Position of your Exemplar. This done sketch on the Paper the Form you see the Man in (being fix'd in a convenient Place and Light, as is taught before) wherein you must endeavour to make every Part agree with the whole, first in Form, secondly in Proportion, thirdly in Action: After this begin again, running over your Draught bring it to a conclusion, as before. And if you cannot accomplish to finish the whole choose one Part to finish, provided that with the rest it stands in a good Posture; it being better to do so then leave the whole imperfect.

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You ought also to Practice upon the Drawing of Landskips after Nature, as much representing her (first in their distance, secondly in their mutual Position, thirdly, in visible Aspect) as possible may be; by this means you will come to have a general and compleat Understanding in the universal Measures of all Things, and which you may Draw with *Indian Ink* or a Pen.

Here the Knowledge of the Actions and Passions of Men are of high Consequence, in which you must be thoroughly versed to give every one its proper Nature; and with facility of hand artfully difference it according to your Occasion. To do which it is necessary that you be well acquainted with the Nature, Manners and Behaviour of Men and Women, as in Anger, Sadness, Joy, Earnestness, Idleness, Love, Envy, Fear, Hope, Despair, &c. Every disturbance of the Mind alters the Countenance into several Postures. The Head cast down shews Humility; cast back, Arrogance or Scorn; hanging on the Neck languishing; stiff and sturdy, morosity of Mind; the Motion of the Countenance discovers the Qualities and Passions of the Mind. But of all the Parts of the Countenance the Eyes are most powerful, for they, whether we move, or move not, shew forth our Passions; being staring demonstrate Anger; closed, Soberness; dull,

dull, rouling, or glancing, Wantonness; rouled up, Love or Rapture: The Eye. brows wrinkled shew Sadness and Anger; display'd, Cheerfulness; hanging, Shame; elation, Consent; depression, Dissent, &c. The Nose most properly shews Scorn: The Lips shew Mocking, Loathing, Laughing, &c. The Arm gently cast forth is graceful in familiar Speech; but the Arm spread forth towards one side, shews one speaking of some Notable Matter (but now the different Natures of Men, some have one Action; some another to express themselves by; what we mention here is the generality of the Thing.) The Hands also are of great Consequence, for without their Motion all Motion is maimed: In Admiration we hold the hand up, bent somewhat backward with all the Fingers closed: In relating we join the top of the Fore-Fingue to the Thumb-Nail: In promising we move it softly: In exhorting, or commending, more quick: In Penitence and Anger, we lay the closed hand to the Breast: We close the Fingers Ends and lay them to the Mouth when we consider; and in a word, all the other Parts of the Body contribute something to the Expression of the said Passions of the Mind; which must be done so excellently that at a View any one may read your Mind in the formality of the Story. And like Renow-

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ned *Euphranor* who drew the Picture of *Paris* so excellently that you might discern him all at once to be a Judge (as of the three contending Goddesses on Mount *Ida*) a Wooer (as of the beautiful *Helena*) and a Soldier, (as fighting with *Menelaus* and *Greece* to maintain his Lady) so wonderful were his Passions expressed.

Every Passion must be Represented according to the outward Appearance thereof, as it is in those Persons in whom it Reigns; giving every thing and part its proper Motion, or that which best befits your Intention, which is nothing else but the Agreement of Proportion and Form to the Nature of the matter of the Action or Passion intended, wherein consists the whole Life and Spirit of the *ART*, which by Artists is sometimes called the *Fury*, sometimes the *Grace*, and sometimes the Excellency of *Art*: For hereby you put an evident difference between the Living and the Dead, the Fierce and the Gentle, the Wise and the Simple, the Sad and the Merry; and in a word discover all the several *Passions* and *Gestures* which Man's Body is able to perform, which will be the more exactly accomplished, if you be often seeing, and continually practising what you have seen; thus will you unawares attain to a most exact habit of doing well, and lively express all *Gestures*, *Actions*, and *Passions* subject to Natural Bodies.

And if you design a perfection in this Art, you must endeavour to chuse out the best Actions for every purpose, in restraining the luxurious Fury of Nature by a deliberate Discretion, which you ought to have in the Idea; by the Benefit whereof you will finish your Design with Delight and Contentment, always expressing in each Member a certain hidden resemblance of the principal Motions which affect the *Eye* and *Soul* of the Spectators, and merit the chiefest Commendation.

As to what respects Action the same is to be understood, giving every Part or Limb its proper Motion agreeable to the whole, so as they may all follow one another in a friendly harmonious manner, in fit *Form* and *Motions* to produce the whole and chief Action, being counterbalanc'd in an Equilibrium, naturally poised and buckling to the Action softly and tenderly in an unforced manner; which to execute well is the perfection of Design, and the product of much practice. As to such as are sleeping, you must be careful to give no such kind of Action in their lying, as will not in probability give them leave to sleep; for being Represented with their Limbs or Bodies supported by their own Force, and not by the help of another Thing, it shews the weakness and indiscretion of the Artist. The same is to be observed in all other Actions as well as sleeping.

sleeping, making the Limbs buckle to, and friendly follow the intended Action of the Figure in contrasting and fore-shortning, that it may seem to move sweetly with ease, without pain; as if it were not a Statue, and its Legs stuck into the Ground as stiff as stakes, and the Arms stuck on the Body crosswise like Mill-Sails.

C H A P VIII.

The Materials of Painting, Describing the chief Colours to be used; also a general Rule how to mix all Colours whatever; mentioning their Sympathy and Antipathy with each other, and how to dispose the Colours upon the Patten.

THE Materials of *Painting* are these:
 1st, The printed Cloth. 2d. The straining Frame 3d. The Easel. 4th. The Pallet. 5th. The tempering Knife. 6th. The Mollstick. 7th. Pencils. 8th. Oyls. 9th. And Colours to grind Colours.

The printed Cloth is to be painted upon, whose chief Sizes are the three quarter'd and

half length (the first show the Figure to the Waste, the latter below the Knees) known by those Names, and are bought at the Colour Shop.

The straining Frame is made of Wood, either of Square or Oval Fashion, to which with Nails is fastned the primed Cloth tight and even, which Frames must be of several sizes according to the bigness of the Cloth.

The Easel is a Frame of Wood two Yards high (much like a Ladder) broader at bottom than at top, with sides flat and full of holes, to put in 400 Pins to set your Work higher or lower at Pleasure; on the back side whereof is a stay, fastned at the top with a Gimmer, by which you may set the Easel more upright or sloaping.

The Pallet is a thin piece of Wallnut Wood a Foot long, and Ten Inches broad almost like an Egg, at the narrowest end of which is made an hole to put in the Thumb of the Left-hand, near to which is cut a Notch for the Pencils to lodge in, as you hold the Pallet in your hand.

The tempering Knife is of the shape of a Case-Knife, but thinner and more pliable whose use is to mix and temper the Colours upon the Pallet.

The Molestick is a small stick of a Yard long, having a little Ball of Cotton fixed hard in a piece of Leather at one end of it which

which end lay upon the Cloth or Frame, and holding the other in your left-hand, you may rest your right Arm upon it, whilst you are at work.

Pencils are of several sizes fitted into Ducks, Geese, and Swans Quills, and from thence are called Ducks Quill fitch and pointed, Goose-quill fitch and pointed, and Swans-quill fitch and pointed; with Jewelling Pencils, Bristle Pencils, some in Tin Cases, and some in Sticks. To every one of these Case or Quill Pencils must be a neat Stock of Cedar Wood, &c. be fitted, more than twelve Inches in length, the farther ends of which sticks must be lesser than in their middle, for their better handling. To choose your Pencils, put them into your Mouth and moisten them a little, then draw them out between the Tongue and Lip; and if they come out with an entire sharp point without cleaving in twain, they are good: For the Fitch Pencils see that the hair be strong and lie close together, not sprawling abroad, for such will never work well; the same observe in your Brushes.

The Oyls are three, Nut Oyl wherewith the Colours are first ground and temper'd; Oyl of Turpentine, and fat drying Oyl to mix with your Colour as you use them, to make them thinner, and to shine and to dry sooner; for as they are in the Bladders they are too thick for use.

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The Colours are no more then seven sorts, *viz.* White, Yellow, Red, Green, Brown, Black and Blue ; from whose various mixtures with one another, arise all Colours that the Eyes see. However there are many sorts of Whites, Yellows, &c. but only the most useful and best shall we mention, and that in order from Light to Dark, that you may better know them to use them, *viz.* Of Whites, Flake-VVhite Yellow, Masticot, Light-Oaker, YellowPink, Brown Oaker, Red Vermilion, Light Red, brown Red, Lake, Green, Terrevert, brown, brown Pink, Umbre, black, bone black, bleu, Smalt, Ultramarine and Indico. Where note, that they are all to be bought ready ground at the Colour Shops, at *London*, tied up round in bits of Bladders of the bigness of a Walnut ; and are done much finer and cleaner (and almost as cheap) then any one can possibly do 'em himself : All Painters generally have them thus ; you must except Masticote, Vermilion, Smalt and Ultramarine, which you must temper upon your Pallet with Nut-Oyl, and your Knife when you use them.

But if you would grind your Colours your self, then you must have a grinding Stone and Muller : The Grindstone let be of a hard spotted Marble close and firm, not spongy and full of small Pores ; The

Muller

Muller is a Pebble Stone in Form of a Sugar Loaf, the bigness of a Man's Fist; the Grind-Stone place about the height of your middle, firm and fast that it joggle not up and down; then take a small quantity of the Colour you intend to grind (two spoonfulls is enough) for the less you grind at a time, the easier and finer will your Colour be ground; lay this two spoonfulls of Colour in the midst of the Stone and put a little of your Nut-Oyl to it (but be sure you put not too much at first) then with your Muller mix it together a little, and turn your Muller three or four times about, and if you find there be not Oyl enough, put a little more to it, till it comes to the consistence of an Oyntment; for then it grinds much better and sooner then when it is so thin as to run about the Stone; you must oftentimes in the grinding, bring your Colour from the Edges of the Stone with your Tempering-Knife, and with the same keep it together in the middle thereof: When you find you have ground it fine enough (by the continual Motion of the *Muller* about the Stone, holding it down as hard as your Strength will permit, which you must also move with such a slight as to gather the Colour under it) and that no Knots nor Grittiness remains, but be as fine as the Oyl it self, then with your Knife cleanse it of the Stone,

Stone, and lay it on a piece of Bladder cut into a fit bigness to contain it (moistening the Bladder first in the Water to make it the more pliable) and then tie it up close and very secure in a round manner. Thus must you do till you have ground the whole set of Colours, cleansing the Stone well between every several Grinding from the Colour ground before, with clean Linnen-Raggs and Oyl.

The next thing ought to be a general Rule for mixing the Colours, whose particulars are infinite, which take in the following manner: White is the lightest of all Colours, and black is the darkest, if I would make Red, Green, or any other Colour lighter then it is, I must put to it a sufficient quantity of White; if darker so much black; with this Caution, that you always heighten and deepen your mixtures with Colours of their own Nature; as if Red to lighten it use Vermilion, to darken it Lake; if Yellow to lighten it use Mastick, to deepen it brown Oker, and not putting Red, with yellow, and yellow with Red; unless for compound mixture; but if your yellow and Red be not light, or dark enough, then must you mix white or black with them. And thus by varying the Colours you shall produce all sorts of mixtures: So black and white variously mixed make a

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vast Company of deep and light Greys, Bleus and Yellows, many Greens; Red and Yellow Orange Tawnies, Red and White Carnations, Red and Blue, Purples, &c. the more Black, the deeper the Greys; the more Yellow the lighter the Greens; the more Red the deeper the Orange Tawnies, and so forth; and thus must they in your Work be shaded and heightened with Colours of their own Affinity: And you shall further observe that all mixtures have a principal Colour in them, which having got, you must with proper Colours, allay and encourage it, till you have exactly hit your Pattern: For Example, if it be a Carnation take White, which is the chief Colour in the mixture, and with putting a little Red, and a smaller quantity of Yellow, by Degrees into it, so temper them with one another till you have atcheived your Aim; the same in all the mixtures in the World, your Reason giving you what Colours should be added for your work that are proper and fit to it. And herein you must consider those Colours which have a Friendship with each other, and those which are disagreeing; now if by mixing of them they make a sweet and gracious Colour, which is pleasing to the sight, 'tis a sign that there is an Union and Sympathy between them; but if on the contrary, that Colour which is

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produced by the mixture of the two, be harsh to the sight, we are to conclude that there is a contrariety and Antipathy betwixt these two Colours. Green (for Example) is a pleasing Colour, which may come from a Blue and a yellow mixed together; and by consequence Blue and yellow are two Colours which sympathize; and on the contrary, the mixture of blue with Vermilion, produce a sharp, harsh and unpleasant Colour; conclude then, that blue and Vermilion are of a contrary Nature: Pinck also a soft Colour, if mixt with brown Red, which is a very earthy Colour, will produce a sad displeasing effect; but join it with white or blue, and you shall have one of the most faint and tender Colours.

The disagreeing Colours may be so much the more ally'd to each other, the more you mix them with other Colours, which mutually Sympathize, and which agree with those Colours, which you desire to reconcile: So some of the Colours you shall find earthy and heavy; some clear and light: umbre, black, brown, red, and the dark Okers, are very earthy and sensible Colours; Light Oker and Masticot are clearer, because nearer to white; Terevert, Lake. Vermilion, and Ultramarine, are contrariwise very soft and light, tho' Vermilion is opposite to Ultramarine, and Lake is a medium in

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softness, between Ultramarine and vermilion, and Terrevert betwixt light Oker and Ultramarine.

With these the young Artist ought amply to understand the Nature of Light and Shadow, not only in their apt Positions, (as he have already performed) but in their Natural Agreement with the Colour of the Object they are upon; as if it be a brown Complexion, let the Shadows be brown; if a fair one let them be soft, of a sweet Purple or Grey, (not letting the Shadow look as if they did not belong to the Face) but friendly as if they were no Shadows at all, putting middle tincts between the Shadow, and flesh Colour to make it unperceptibly fall into the same, to break of its hardness, and make the greater and pleaser roundness; because also the Light and Shadows must be kept at their natural distances, and never come near one another. And know furthermore that this Observation of Light and Shadow is the sole Glory and Life of your work, 'tis that which causes all things contained in it to come forward or fall backward; (the Light coming forward in an Object with the Shadow, (that falling backward) but falls it backward it self without it) making every thing from the first to the last to stand in their just places, whereby the distance between

thing and thing seems to go from you or come to you, as if it were the Work of Nature itself.

Take now a Three quartered cloth (your Picture being of the like bigness) which lay upon the Floor with the Primed side downward, whereupon lay your Streining Frame (made fit for it) even, and so as a small Ridge of the Cloth may equally appear on all its sides; which pull up and with Nails tack on the sides of the Frame; then take up the Frame and Cloth, and with a Pair of Shooc-makers Pinfers strain it tight, driving in a Nail at the Place, and so go round the sides, till you have strein'd the Cloth very tight, and very even without rumples.

If the Pallet be new, soak it first well in Linseed Oyl, to keep the Colours from sinking into the Wood; then to furnish it with Colours do thus, hold the Pallet with your left hand with your Thumb in the hole (having first peirced the bottoms of all the Bladders with a large Pin or small Nail) with your left-hand (the Pallet not hindring you) squeeze out their several Colours a small quantity of each, (but most white) which taking off with your Tempering Knife in your right hand, lay upon the Pallet in little heaps, all in a row by the off Edge of the Pallet, circularly winding with

it; in order thus; the White first and next your Thumb, being oftneft used; light Oker next it; yellow Pink next; brown Oker; light Red; brown Red, Lake, Terrevert, brown Pink, and lastly bone Black; laying them close by one another, but so as they intermix not. Then take some Smalt and lay it in the midst of the Pallet, put two or three Drops of Nut-Oyl to it, (but take care not too much) and with your Knife grind them together, so handling your Knife as to keep the Colour underneath it for its better grinding, doing so until it is as fine as it can be; then neatly gather it all up with your Gempering Knife, and with a jurk lay it in a heap in the space left between the white and your Thumb; wipe the Pallet clean with a Linnen Cloth and Nut Oyl, and prepare your Masticor and Vermillon under the Reds; and Indico where you please. Ultramarine is seldom used unless in glazing of Blue Drapery when you have a mind it should be costly; it is so excessively dear.

C H A P.

C H A P. IX.

Of Painting in the Copying of Pictures.

SET your Frame and Cloth upon the Easel, at such a convenient height, that sitting you may handsomly command the Part you are about ; setting the Easel and your self so that the light may come over your left Shoulder, and strike obliquely not full sidelings on your work ; then place your Copy about the same height with your Cloth, at your left side, about a yard and half from you, and so as the light make not the Colours glossy ; take the White Chalk (made in the Fifth Chapter in the beginning) and draw the proportion of the Face upon the Cloth, with the Place of the Eyes, Nose, Mouth, Ears, Hair and other Postures, never drawing any Part in the Face exactly at first, but with a Celerity of Hand as it were at random ; then brushing off the Extravagant stroaks with your Handkerchief, drawing the Features over more soberly and accurater, observing in them these three things, of placing them in their right Positions, making them of their true magnitudes, and giving them their exact Forms and Similitude. This done (having two

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small Gally-Pots by you, the one with Turpentine, the other with fat drying Oyl in it, and the Pallet upon your Thumb) take a Ducks Quill Pencil pointed, dip it into the Turpentine, and then stir it about part of the Lake, doing so till you have made it of the thinness of Ink, and will run from the Pencil freely ; with this draw over again all the Features drawn before with Chalk (leaning on your Molestick) making the Face and other things more to the Life still, striking all the Lines light and dark with it as you do in other Drawing; and be noble and have a likeness in your Work, with your Pattern before you touch a Colour.

You ought now to mix up divers tincts upon your Pallet, or the Complexion you Paint, to hinder your frequent Grubing in the heaps of Colours with your Pencils to make every Colour, that is to say, the different sorts of Carnations from White to Red, the faint blewish Shadows, and the different dark ones ; tempering them up with your Knife, and laying them in heaps in a row, under the Capital Colour, for which I shall refer you till by and by.

Take these Pencils, two Ducks Quill fitch'd, and two Ducks Quill pointed ; two Goose-quill fitch'd, and two pointed ; two Bristles both alike ; one Swans-Quill fitch'd,
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ed, and one pointed; one larger Pencil in a Tin-Case, fitted; and a bristle of the same bigness: Then take a Ducks-quill fitted, dip it in the darkeſt Shadow ſave one, which hanging upon the out-ſide thereof, work it upon the Pallet to load its inſide as well with Colour, and begin to paint the darkeſt Parts of the Face prittily with an Air, ſtrikeing it in behind or underneath the Noſe, a little in the Noſtrils, on the dark ſide of the Face, &c. but take care you ſpread it not too far into the Face, bringing it out of its due limits, for ſo, when perceiving your Error, and endeavouring to correct it with the next Colour, which being ſofter and lighter then it, it will not only ſpoil the intire Beauty of that, (make it look dirty, which ſhould evermore be kept clear and innocent) but alſo make your work look hard, dark and unpleaſant. And this is alſo done by ſlothfully taking a Pencil out of one Colour, and preſently putting it into another, and ſo working them together, which tho' they are of near Affinity, yet kill one anothers Perfection: As alſo is it done for want of your tincts and mixtures being rightly compoſed at firſt, to in your work correcting their diſcord, and bringing by Force their Oppoſiteness to a friendly Alliance, you produce this unnatural Sight, and ſpoil the ſoft Beauty of your Picture.

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Picture. This be sure to observe in laying on and working in all your Tincts and Colours, if you can help it never stirring them after they are laid on : Then take a Goose-Quill Pencil fitched, and lay on the deepest Carnation lightly running it over the Cheeks, the Ear, bottom of the Chin, sometimes the tip of the Nose, and other Places that require a certain rudiness.

And then take another Goose-Quill Pencil fitched, and dash on the lighter Carnation upon the Forehead, on the top of the Nose, a little underneath it over the upper Lip, on the side of the Face in proper Places, contrary to that shadow'd, and on the Chin : In laying this flesh Colour on, leave proper room for the Lights to be put in, as your Pattern will show you ; and drive it sweetly into the deep Carnation.

Lay on the Faint Shadows now, betwixt the dark Shadows and the Flesh-Colour, and every where by the Edges of the deep Shadows to soften them ; whose property is to break off their hardness, and reconcile them to the Flesh-Colour, as if there were no Shadow at all ; and to be put into those small Concavities and Places of the Face, whose smoothness will not admit of a deeper Shadow ; but take heed of putting this where Red should be. With this faint Shadow, or some other faint Blue, shade

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under the Eyes, and (making it a little Greenish) also the Corners of the Mouth; and this will represent an Head or Beard new shaven, making it a light blewish Gray. At this time put in the Glowing Shadows, or Reflects, which by the course of Nature fall under the deep Shade, as on the exterior Edge of the Face, if it be shaded on that side, but under the Chin if the Shadow be ordained to fall that way; which do more Yellow-Redish, or Bleuish, as the Complexion casts them.

Fill up the Eyes next with Smalt and White mixt, and make the Balls of their Natural Colour; as also the Mouth, the upper Lip with Lake and Vermilion mixt, the under one lighter (by reason the Light in descending the Face, slide over the upper Lip, and latch upon the under one) which do with Vermilion and a little White and Lake.

And now for the Lights, which with a good stiff Fitch'd Pencil dish in with a thick Body full and broad upon the Forehead, but meaner and quicker upon the Cheek-bone, as also over the upper Lip and the Chin; but make the Light down on the Nose of the lightest Colour: And now these Lights are put in, you will find your Work to look ten times better then before; for Lights is the Life of *Painting*; but upon that Account do not think you shall ne-

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ver make enough of them running them into Places that are but a little lightish, the Carnation must serve for such; and there is as much gracefulness to be perceived from them, when they are just sweetly lost as in their greatest splendor, for one advance the Beauty of the other, and both together make a compleat whole; so that there is never but one perfect Light in your Picture, which must be strong and bold, the rest as they go from it growing fainter and fainter.

The Colours thus both Light and Dark being put in, take a great fitch Pencil, and sweeten the Colours therewith, by going over the Shadows with a clean soft Pencil, which being well handled will drive and intermix the Colours one into another, that they will look as if they were all laid on at once, and not at divers times; but take care in this sweetning you do not confound the Spirit of your Work, and take away the Body and strengths of the Colours by rubbing of them about so, which will make your Picture look scabby, and must be renewed with more Colour, which is as well destroying to your Time as your Work; and always remember to Paint with a good Body of Colour, which is not only lasting, but also thereby the Colours will show their lustre and beauty better.

When a'l this is done, take a Duck's
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Quill Pencil pointed, and with a thin Lake, recover the Lines of your Face that were lost by working in the Colours, drawing the Lines of the Eyes, deepness of the Eyebrows, the deep Places on the dark side of the Nose, or underneath it, and shapes out the Nostrils plainer; with it also draw out the parting of the Mouth, and touch its Corners up strongly, well observing the lightness and darkness, and Proportion of its Line; Rub in now the Hair which is about the Face, taking care of making it thick and dark, but exceeding thin and transparent, so that we may see the Face thro' it, which do rather with a misty Lake, than the natural Colour of the Hair, which looks more soft and Natural, working the Hair slightly on that.

And this is called the dead Colour of the Face, not but that as good Colours are used in it, as there are to finish it; but because it can't be wrought up to that Life and Perfection, which it may be afterwards, by working it over again with the same Colours; in which second going over there is more Experience gained, and all Defects and Errors lay open for Correction; the Colours also laying much sweeter, softer, and more Charming.

What is chiefly to be observed in this first Colouring, is to work up nothing to its utmost

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utmost Perfection, neither making the Shadows nor Lights so vigorous and deep as they ought to be ; but let all lie flat and smooth, in a Medium ; which kind of low dullness being more pleasing to work upon.

Furthermore, in reference to this dead Colouring, observe that you be not too curious in it, but rather make choice of a good free, and bold, following of your Pattern and Nature, than to affect an extream neat, set, or starchit way ; observing that you leave no Places of the Cloth uncovered ; never let the roughness of your Colour discourage you, for that is (you see) to be wrought down and couched by Degrees with the other Shadows but not at first ; heighthening your Shadows according as the Light falls : And in touching your work bring it up together, to an equal roundness and strength, not finishing any part of the Figure before another, an Eye, Nose, nor Mouth till the rest of the Work come up, and be wrought together with it, visiting and working all the Parts alike, observing the roundness, colouring, and shadowing, or whatever else is requisite to the Perfection of the Work. Take extream care that you make no sudden abruption in your Flesh Colour, by putting dark Colour among the Light, making it look like bits and Patches, and hard edged as boards ; but let the Colour be softly, and
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as it were swimmingly extended into one another, being full and ample, and let the shadow be friendly, that they may not look as it were strange, and a burden to the Face. When the Face is dry paint it over again, letting every thing else alone, until that in a manner be finished; wherein carefully observe all the variety of Colouring, and curiously delineate those several Varieties in your Work which you had rudely traced out before, expressing every little shadow, or light, or Colour, that appears in the Picture, and just as it there seem. To do this, make use of the same Colour in the same Places as you did before, working, driving, and sweetening the same Colours one into another; that nothing be left in your work with a harsh Edge, uneven, uneven, or in a lump, but all as it were sweet, or driven one into another, with the point of somewhat a sharper Pencil then you use at first, so that your shadows may lie dispersed soft, sweet, smooth, and gently extended one into another like Smoak or Air: Lastly, ever observe, that these Parts which stick off (as the Lights do) from the Work, be laded with a great Body of Colour, showing fresh, bold, and as it were sparkling; but those that fall backward (as the Shades) be more thinly and slightly touched.

This done, Paint the Ground, then the
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Hair, and last of all the Drapery : The Ground you must make of a Colour agreeing with the Complexion and whole Colour of the Figure ; working it as you do with Chalks : The most general and principal one I shall give an Example of ; which is of a darkish Green, and performed by different Tincts, thus. First of all take White, Terrevert, Yellow, Pink, and Vermilion, which with your Tempering Knife mix very well together, and lay it aside for the lightest part of the Ground ; then into the like mixture put more Terrevert and Vermilion then you did before ; then more Terrevert still, some Light, Red, and Brown Pink ; then temper Terrevert, brown Oker, a little Black and Red ; then mix Terrevert, Black, brown Pink, brown Oker and Red ; for the darkest Shadow ; where Note that these Reds must not be apparent in the mixture, they are only to take off the much fury and strengths of the Greens ; and also if you would have your mixture browner, then put more Reds and Yellows to it ; and note moreover that the former Ground may be imitated only with Yellows and Blacks, by ordering them lighter or darker, according to Discretion. To lay these Tincts on you may work them in a bowing fashion (as if you were to shadow an half Oval) to make the Ground belly out, and as it were crowd

crowd the Picture forward ; taking principal care that you keep each Colour entire and perfect to itself, not smutting your dark with your light, nor your light with your dark Colour, laying them close by the Edges of one another, that they may be sweetned and intermixed together without the Addition of more Colour, bring the Ground as you work it here and there betwixt the Curls of the Hair or Wigg, and far enough into the Drapery and Hair, that when you do them they may rather work over the Ground than come short of it.

The Hair Paint with extraordinary thin Colour, which tho' it be dark, it may seem light in motion and moving ; which is done by its exquisite drawing, and touching it up with short, thin Lights and Shadows, and not with an heap or mass of Colour ; thus shall the Curls seem loose and flowing, and with the least motion to drop into other Forms, if the Figure could but stir.

Then paint the Drapery, strikeing in with a good stiff Bristle the Shadows and darkest Folds, then the lighter Colour ; (but neither of them so dark nor light as they ought to be) and lastly the middle Tincts, being more accurate to draw them sharp, square, and clever, then to confound and smooth them into one another, making them look like Buff or Woolen ; yet on the contrary
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take care you do not make the Folds hard as Sticks, but mind their Looseness and Motion. Lastly, touch the Lights and Shadow up strong; er and smarter.

So soon as you have done working, you must clean your Pallet and Pencils, for if you let them lye one Night in their Colours, and they be once dry'd in them, they will be absolutely spoiled, and never after fit for use; and which do thus: Take off with your Temper- ing Knife those single Colours, which remain untouched and good upon your Pallet, and lay them upon another clean Pallet, (whereof you must always have two at the least) for Use again; then scrape off the other mixtures as clean as you can, and with a clean Linnen Cloth and Linseed Oil, rub the Pallet well till it shines again, and so cleanse it. The Pencils clean by dipping them in a Pot of Linseed Oil, laying your fore Finger upon the Hair, and streaking the Pencil against the sides thereof, then dip it into the Oil again, and then stroak it, doing so until you have got all its Colour out of it; which done, wash it with clean Oil, and wipe it clean with a Linnen Rag. If your Brushes be large, then put a Piece of Soap in the midst of the Hair, then dip them into Water, and with your Hand squeeze and rub out the Soil; and lastly, wipe them clean and dry.

In the ensuing Chapter you will find the principal Colours for Complexion, Drapery, and Hair, whither I refer you for your occasions.

CHAP. X.

*Of the Principal Colours for Faces,
Drapery and Hair.*

FOR a Fair Complexion. Having the Pal-
let in your Hand, with your Tempering
knife take some White from the Heap of White
and lay it on the midst of the Pallet, to which
put a little Masticot, just enough to turn it, and
mix them very well together, and lay it under-
neath the White, for the chief Lights of the
Face; so laying the Tincts along till you come
to the darkest of all. 2. Then take more
White a very little Vermilion and Lake, which
temper for the lightest Carnation, and lay it
by the side of the former. 3. Then take White
almost as much Vermilion and Lake, for the
deepest Carnation. 4. Then take Vermilion and
Lake, adding a little White to them, for the
rudeness of the Lips, and if occasion require
to deepen the Cheeks with a more glowing
Bloss; here cleanse the Pallet from this last
Colour. And note, that Light Oker is used
sometimes throughout this Flesh-Colour, but an
extraordinary little of it, which is to be appa-
rent in the Mixture it self, but only to abate
the too great fury of the Reds for some occa-
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The Faint Shadows for the Fair Complexion.

Take smalt and a little White for the Eyes, to part of, then add a little yellow Pink, and temper by it self for faint greenish Shadows in the Face; and where its required to be a little darker, add a little Lake to the said Composition.

The deep Shadows for the same.

Take Lake, yellow Pink, and Terrevert, (which I esteem better than Black) which temper together; if the Shadows ought to redder than what is tempered, add more Lake; if yellower, add more Pink; if blower or grayer, add smalt or a little Black: Thus shall the Palette be fitted with Colours. Brown, Red, and white makes a Shadow sometimes for a fair Complexion, and mind that you make not the deep Shadows for it too dark.

For a Brown sanguine Complexion.

Take White, a very little light Oaker and Vermilion, for the Lights. 2. Then temper White, Lake, Vermilion, and Light, Red (adding, some brown Oaker for the Flesh-colour. 3. Make the Reds deeper for the deep Carnation. The faint and deep Shadows are the same as before, only altering them a little with fit Colours proper to the occasion. And note, That no Description of the Shadow can be given so

as to make your Work look amiable, but to the Judgment in disposing of them, and Working in them that does that.

For a Tawny Complexion.

Take white and light Oaker, with a very small touch of Red, for the lights in the Face.
2. For the Flesh-colour white brown Oaker and some brown Red. The Shadows make of Umber and brown Oaker; if the Shadows be not yellow enough, add a little Pink to it.

For a Black Complexion.

The dark Shadows are the same as are mentioned above; but for heightening take White black Lake, and brown Oker, in tempering which put in the White by degrees, till you come to the lightest of all. Where note, that the single Colours at first laid upon the Palette and tempered, serve for Shadows for all Complexion, and that all deepening ought to be with Lake, yellow Pink and Terrevert, (and sometimes black) tempered together: Which with your often practicing you shall soon learn to make lighter or darker according to your occasion, and reduce them, by the assistance of each other, to an apt fitness. It being impossible to give a general Rule for the Shadows of all Faces.

Drapery

DRapery is of two Sorts, either *Fine* and *Thin*, or *Course* and *Thick*; the *Fine* is Silk, fine Linnen, &c. in which the Folds are thick and small, raised up trembling, and as it were sweetly waving, passed up by extending and spreading themselves like a Sail: On that side where the Wind bloweth they fall close to the bare Skin, sweetly offering to View the proportional Shape of that part of the Body which lies under it. The other is Cloth of Gold, thick Leather, coarse Woollen Cloth, &c. wherein because of their Stiffness there is made but few Folds, and they great and gross, upon which the Air can have little or no force, so they sink downwards and can scarcely fall close to the bare Skin, for that their own grossness sustains them: The first must be painted with thin and light Colour almost transparent; the latter with large Body of Colour, thick and gross. But Reason will give you all this, on which in Word is the whole Art grounded, making things according to their Natures, viz. not hard things soft, nor soft things hard, white things black, nor black things white, &c. it being impossible to give particular Instances of every Thing its Form and Colour, it being also unnecessary as it would be to tell the drops of Water in the Ocean, and the Dust and Leaves of the Earth, and would produce more Vermin than ever were in the *Vatican*.

And you know already, that although a Colour in Nature be equally dispersed through all parts of any thing, and seem (by handling it)

as all a like, yet by the Lights and Shadows is altered into divers Colours, which if it were imitated only in one Colour, would in Painting look like a patch, flat, and unnatural. The same to be sure is also to be observed in Garments, illustrated by any light, it causeth one kind of brightness in that part of the Garment where it striketh strongly; and another kind of luster where it striketh weakly; and another in that part where it yet shines less. Now to imitate this, as I suppose it were a Blue, you must take your artificial blue Colour, and temper it one way to express the natural Blue of the Garment: But another way to express it in the light, viz. you must mix so much White with your Blue, as you find light in that part of the Garment where the light strikes; more white where it strikes with the greater force, and less white where it strikes with less; and still in proportion less and less, till you come to the parts where the light shines not; looking the lightest into the darkest by the degree of Tincts, always providing that you make your light and Shadow to correspond and answer.

For Blue Garments. Take Indico which in its own strength of Colour will serve for the deepest Shades for its own self; but for those which must be a little lighter, put a little white thereto; and those lighter still more white; and for the natural Blue of the Garment, put more white than Indico; and for the heightening be white with a little Indico. This is a pleasant working Colour and looks sweetly, but something faint; therefore in Pieces

of more cost, 'tis usually glazed over with *Ultramarine*, which adds to it a most glorious and singular Luster, and retaineth it along time without fading. Smalt and Bice also makes good Blue Garments, and are also glazed over with *Ultramarine* and though they do not work so well and clever as Indico, yet they do make the best Blue. Shade them with Indico, and heighten 'em with their selves mix with White.

For Red, a Scarlet. Take Vermilion Shade it with Lake, and heighten it with White and Vermilion mix'd, or (if agreeable to the occasion) with small touches of Masticot. For Crimson, mix Lake and White, Shade with Lake, and heighten with more White than Lake.

For Yellow. Mix yellow Pink, and light Oaker together, make the Shade with brown Oaker, a little brown, red, and black, and heighten with light Oaker, in the highest places with Masticot.

For Green. Take Terrevert and Masticot, deepen with Terrevert and a little black, and heighten with more Masticot then Terrevert. Another, Take yellow Pink, Indico and white, shade with Indico, brown Pink, and some brown Oaker, and heighten with a great quantity of white, mix'd with Indico and yellow Pink. From Blues and Yellows are produced variety of pleasing Greens.

For Brown. Take brown Oker and brown Indico, Shade it with the same mixt with black, and makes its heightning with light Red, light Oaker and white.

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For black or dark coloured Garments. Take black and brown red (adding Terreverre upon some occasion) deepen with black, and let its heightenings be with black, light Red and white, and some Terreverre.

For White. Linnen is also done thus; Take white, smalt, and a little black for the black Shadow, for the middle Tincts white and smalt and heighten with pure white, sometimes just touch'd with a small Grain of Smalt. If you add yellow Pink to the Shades, and Masticot to the Lights, in small quantity, it shall make it look prettily like changeable Silk.

All the other great variety of Colours for Garments in the World, are by a convenient Mixtures produced out of these already recited as Purple, Orange Colours, changable Silks, &c. concerning which Practice will better teach you, than the best Directions I can possibly communicate to you.

For Purple, temper Smalt, Lake and White together, deepen with Smalt and Lake, add Indico for the darkest Places, and heighten with more white, and less Smalt and Lake.

For an Orange. Temper Vermilion and Masticot, shadow it with brown Oker and Lake and heighten it with White, Masticot and Vermilion.

Changeable Silk, one sort of it, is made by working the former Purple and Orange Colours in several places in one Garment, the Purple in the darkest, and the Orange Colours in the highest places. Another is done with deep Crimson, changing by the Illustration

Take the Light into a light Scarlet. Another with brown heightened up with a light glistening Yellow. And note, in painting Silk, Sattin, Velvet, &c. you must first work it somewhat led, and then give it a sudden Brightness.

If the Body you draw be in Armour, lay it with Smalt, White and a little Black, Shadow it with Smalt and Black, and heighten it with White and some Smalt, with White alone in the bright and shining Places, to represent its sparkling Lustre. A small touch of Indico is sometimes used in the aforesaid Composition: Pearls, Gold, Diamond, Sapphires, Rubies, and such like precious Stones, possess also the same shining quality, and sudden flickering light and lustre; which must be laid in Colours suitable to their Natures, according to the Information of your Pattern or the Life; one of which you must be sure to follow, therefore a Description of them is needless as well as dis instructive. Pearls are chiefly laid with White and Indico, Shadow them on one side with Black and Pink; then with White allay'd with Masticot, give it a compassing stroke under the Shadow, which shews Reflection; and somewhat more to the light when the shadowed side, give the light of the Pearl with a fine dot or speck of White. Differencing the Colours the same of the rest.

You shall generally observe two sorts of Draughtery in one Figure, then to know what Colours suit best together is here inevitably necessary,

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Reds

Reds and Blues suit extraordinary well; the the Red for the strait part of the Drapery, and the Blue for the loose, or contrariwise.

Blues agrees well with Yellows or Brown.

Browns do very well with Greens, sometimes 'tis put with Reds, according as the brown be in Colour.

Greens and Reds agree very well, and Purple do pretty well with either of them, as also with Blue being a Protion of its Nature.

White sets off and agree well enough with any light Colour, especially with Greens and Blue

Purple and Brown may go together, as also Purple and Black, where then the Purple is always put of for the loose part of the Drapery.

As you make these Colours correspond together in the Drapery, so also must you suit the whole manner of the Drapery, with the Persons Complexion, his Age, and Youth. If he be a brown or swarthy Complexion, never Paint him in blue Drapery, nor no other light airy Colour; but rather in dark Brown or Purple, also if Aged the same. On the contrary, put Youth and beautiful Complexions in fine light Colours, as Blue, Scarlet, Crimson and the like: But let not Men have their Garments so fine, transparent and light as Women, whose Drapery must be charming and fine, (according to their desires) not stilly put on their Body, but carelessly that they may seem in a dishabillee, with their Bosomes display'd (but take notice if the Person be aged, that his Head and Breasts be decently coloured) their

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Hair put into the best and most pleasing Forms and Curls, to grace their Beauties, falling in waveing Ringlets softly on their Shoulders, or else their snowey Breasts, like soft Fetters binding the Spectators Heart strangely to the Love of that which they hide, by discovering it doubtly with themselves after a more engaging manner. The chief Colours for Hair I come now to Discourse of.

Light or Flaxen Hair is done with light Oker, White and some Smalt; the faint Shadows with brown Oker, Smalt, and White, the deep Shadow with brown Oker, a little Smalt and Black, heighten with White just turned with Masticot or Smalt.

Hair which is yellow must be done with Pink and light Oker; the faint Shadows with brown Oker; the darker with brown Oker, brown Pink, and Black; heighten with Masticot.

For brown Hair, mix brown Oker and brown Red, add black to the said mixture for the Shadow, heighten with light Oker, and light Red.

For black Hair. Take black, brown Oker and Lake; shade with black, heighten with light Oker and Black, mixed with a little Vermillion and White.

Grey Hair may be done with White, a little Black and Masticot; shade with black brown Pink and brown Oker, and heighten with White just touched with a little black and Smalt and Masticot.

CHAP. XI.

To draw a Face from the Life.

TO draw a Face from the Life, is only to describe the same Lineaments and Colours in your Work, as are in the Persons Face whom you draw; just as if you were to copy after a Piece of Painting. Only now you must be thoroughly versed in all the pleasing Deceptions of your Art, perfectly knowing all Proportions, the connexions of the Joints and their Outlines, the natural Situations and Manner of a Mans Features, and how (Presently) to give every Face its proper Grace and Air; that you may not imitate Nature dully and literally, but with those Graces and Charms you have learned by your diligent Practice after excellent Pieces, and perusal of the Sublime Productions of famous Masters.

And now you must have particular regard to the goodness of the Light you Work by; and as you set at Work, to let it come behind you over your left Shoulder, that the Person sitting backward of the light, may have his Face freed from those hardnesse which a near Light produce. As for the nature of the Light, let it be fair and as it were composed, not broad and flat-

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ering, but collected, free from the Shadows of Trees or Houses, all clear Sky light; let it be Northerly and not Southerly, the which is most steadfast, less varying, and serenely free from sun-beams; let it be direct from above and not transverse, falling slanting down the Object or Persons Face; which is made by having the Light exalted much higher than your Work, and let the Room be close and clean, having no more Lights than that you Work by.

In the first Place you ought to know the Disposition and general Behaviour of the Person to be drawn, whither he be Jovial or Melancholy, &c. that you may put him into a fit Posture agreeing with his Nature, and not force him in his Picture to do what in his Temper and Behaviour he is no way accustomed unto. You must not draw the first in a sober dumpy Posture, nor the latter gay nor smiling: The same is to be understood in Persons that are Aged. In a merry Person, place him so that his Eyes may turn contrary to the turning of his Head, which will shew sprightly and airy, and seem to look on every Body: But on the contrary, let the Eyes generally look with the Face, which shew more sober and stayed. And in Youth or young Women, let their Postures be very graceful and airy, their heads gently turned a little, in a sort of reigning manner, bearing their Chin against their Neck, which looks charming and graceful.

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The next thing to be considered is the manner of the Light, what sort of one will agree and best explain his particular Nature, and likeness for your most understanding all Persons differently, may not have the Light strike one way on their Faces; but it must vary, and be particularly addressed to their different Countenances and Complexion. And in the disposition of it do not let it fall sideways, nor fall right but obliquely on the Parties Face, that there may be a good rounding Shadow on one side of the Face, and a sweet faint one on the other light side, keeping the Light from the Eyes of your Work. Hence is there required much Art and Judgment to ordain fit Lights and Shadows for a Face, that it may look most advantageous and graceful; for if they be disaffected and in an uncommon manner put into a Face and you imitate it naturally as possible, yet will it look strange, and as it were unlikely and nothing to the purpose, wherein not Instruction but your own Reason must inform you. In this also you must regard the Persons Complexion if it be a Brown, order the Shadow of the Nose to be behind it, by turning the Head from the Light, and the great Shadow of the Face done by it, which darkness agree with his Complexion. But if it be one of a Fair or beautiful Complexion, as Women generally have, then your Heads turn to the Light, and so the main Shadow shall fall at the bottom of the Nose and under the Chin, which will in no wise darken

wrong their sweet Beauties: But if the Person have some defect or great blemish in the face, then order it so by turning the Head that it be concealed in the Shadow; evermore highly making what is imperfect. For an ingenious Flattery is to be allowed to Painters; so long as the likeness is not destroyed. But you must note, All manner of Imperfections must not be taken away from a Face, as Warts and Moles, these add a likeness to it, must not therefore be omitted, but moderately expressed.

Here note, You should be furnished with all manner of Postures, of Men, Women, and Children, either in Prints, or copied by your self from Pictures with Colours or Chalks; to guide you in drawing the Drapery and Postures of all sorts of Persons, till you have learned enough to invent them your self.

In reference to what is said before of the true Management of the Postures, you are also instructed to avoid all odd Aspects or Positions, and all graceless or forced Actions or Motions. Show parts which are displeasing to the Sight, as too great Fore-shortenings usually are. And take opportunity in all Positions to avoid all those lines and Out-lines which are equal, which make Parallels, or other sharp pointed and Geometrical Figures, such as are Squares and Triangles: All which by being too exact, give the Eye a certain displeasing Symmetry, which produces no good Effect. For the principal Lines ought to contract each other, by a pleasing and

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harmonious Contradiction : For which reason, in these Out lines, you ought to have special regard to the whole together ; for from thence that the Beauty and Force of the Parts proceed,

As to the Operation it is the same as in the ninth Chapter, and must be performed at three Sitzings. At the first Sitting the Face is only dead coloured, which takes up about two or three Hours time : Wherein you must add Perfection to no particular Part ; but imitate the Life in likeness roundness, boldness, posture colour and the like. And lastly, when you have coloured the Face, touch at the Hair with a suitable Colour in such Curls, Fouls and Forms as may either agree with the Life, or grace the Picture, filling up the empty Places with Colour.

The Operation at Second Sitting.

As before rudely, so now you must sweeten those Varieties which Nature affords, with the same Colours in the same Places, going over the Work more curiously, adding its particular Graces or Deformities : But Shadow not with a flat Pencil, but with a sharp one by fine touches (as in hatching) in that manner sweetly couching the Colours, which Work will take up about five Hours time. Then in the Face see what Shadows are too light or too deep to the Life, and reduce each to their due Perfection.

tion; draw the Lines of the Eye Lids, and shadow the entrance into the Ear, deep-
 of the Eye-brows, and eminent Marks in the
 face, with a very sharp Pencil. Which done
 to the back side of the Picture, viz. the
 Ground, which if a Landskip beware of Per-
 sion in it, but keep it flat and low without
 eminent light and dark touches, touching no
 tree nor nothing so lively as when in a Pi-
 cture by it self; lest the smartness and Per-
 sion of that take away the more worthy Per-
 posture of your Face. Now dead colour the
 drapery; and lastly go over the Hair, colour-
 ing it as it appears in the Life, casting over
 the Ground some loose Locks and Hairs, which
 will make the Picture stand as it were at a
 distance from the same: And note That a
 light Hair requires a dark Ground, and a dark
 Hair a light Ground.

The Operation at the Third Sitting.

The third Work is wholly spent in giving
 strong touches where you see cause, in round-
 ing, smoothing and colouring the Face; put-
 ting the deep Shadows in the Eyes, Eye-brows,
 Nostrils, Ears and Mouth. And now observe,
 whatsoever may conduce to the Perfection of
 your Work, as Gesture, Scars or Moles, casts of
 the Eyes, windings of the Mouth, and the like;
 and be sure never to make your deepest Sha-
 dows so deep as they appear in the Life. And

note, That this third Work is generally perform-
ed when the second colouring is dry, and is
done with Colour extraordinary Thin and Trans-
parent, by mixing much Turpentine with it,
washing over the Shadows as it were, and which
is chiefly performed with Lake, with which if
you touch in any Shadow, it shall give to it a
sweetness and vigour, and can never be imitat-
ed so with the Colours when moist: And thus
may you soften and strengthen your Work with
proper Colours; but you must take great care
of laying any out of its Place, for so shall you
inevitably spoil the Work.

Lastly, finish the Ground, Hair, and Drapery,
successively one after another, letting them har-
monize with the Face, and as it were, have
something in them of all that compose the Face,
that they may look all of a Piece, and as if un-
der one Shadow; and the Masses seeming but
one whole.

To examine which (in the Face) you must
always have a Looking-Glass behind you, where-
in at times you must look to behold your Work,
for that will show you your faults; whether
the Masses of the Lights and Shadows, and the
Reliefs of the Colours be well distributed, and
are all of one Piece: For that by distancing the
Picture, consequently gives us only to see the
Masses, in which all the little Parts are con-
founded. And hence may we conclude, that
the Picture also which makes not a good Effect
at a distance, cannot be well done; so then

you

you must observe never to finish your Picture, before you have examined it at some reasonable distance, or with the Looking-Glass.

As for a Portrait in general, or Pictures by the Life, you are to Work precisely after Nature, and to express what she shows you; working at the same time on those Parts which are resembling to each other: As for Example, the Eyes, the Cheeks, the Nostrils and the Lips: So that you are to touch the one, as soon as you have given a stroke of the Pencil to the other, least the interruption of time cause you to loose the Idea of one Part, which Nature has produced to resemble the other; and thus imitating Feature for Feature, with a just and harmonious Composition of the Lights and Shadows, and of the Colours; and giving to the Picture that liveliness, which the freedom and force of the Pencil make appear, it may seem the living Hand of Nature. Let your Picture be perfectly finished and diversify'd with many Colours, so that they be agreeing and favour of one another's Nature; for two Extremities must never meet together in your Work.

As touching the Drapery, let it be nobly spread upon the Body, gently following the order of the Parts; let the Folds be large, and simple, not often repeated, which looks like many Whip-cords. And if the Parts be too much distant from each other, so that there be void Spaces, which are deeply Shadows, we

are then to take occasion to place in those voids some Folds to make a joyning of the Parts, giving it a swelling, that so receiving a little light, it may contribute to extend the clearness to those places where the Body requireth it; and by this means we shall disburthen the Piece of those hard shadowings, which are always ungraceful. And this may be ordered in Hair as well as in Drapery.

Gold and Jewels are ornamental to your Work provided they be placed there with Prudence in Quantity and Place, they must not be profusely strewed over the Habits, for so are they destructive to each other, because they draw the Sight to several Places at the time, and hinder round Bodies from turning and making their due Effect: Besides the abundance of them makes them look cheap; their value arising from their Scarcity. As to their Places, they are those which we would make to come out of the Picture; as on a Shoulder, or an Arm, to up some Drapery which of it self is of no strong colouring. They do also perfectly well with White, and other light Colours, which are used in bringing the Parts and Bodies forward because Jewels make a show and glitter through the opposition of the great Lights in the deep Brown, which meet together.

If your Figure be large let it have room enough and strong, or rather fierce colouring and also if it be to be seen at a distance, let it be varied with fiercer Colours and strong

Thick

Tincts, then that which is to be seen nigh hand. And always you are to take the utmost care, that broad Lights may be joyned to a like breadth of Shadow.

Observe also, That if the Picture be set in a Place which receives but little Light, the Colours must be very clear, as on the contrary very brown, if the Place be strongly enlightned, or in the open Air.

For to draw in little, there are little oval pieces of Copper ready prim'd, of the bigness of a Palm or a small Hand, to be had at the Stationers that sell prim'd Cloaths, which when finished may be put into small Frames with Glasses before them. The Tools must be fitted to the smallness of the Work, which is the same as for a bigger piece.

You must, as it were, actually draw your mind into as small a compass as your Work is to be of; and therein observe the same Proportion as if it were as big as the Life.

Take care to lay but a little of a Colour on at a Time, for in such a little thing, if it be never so little out of its bounds, it shall make as great Deformity and Disproportion in your Work.

The Colours must lie extremely soft and fine, lost into one another with the greatest insensibility; the Work sweetly tender and well united with Tincts and Colours, because it is to be viewed so near the Eye.

The

The whole Work consists in a most accurate Neatness, and an admirable Curiosity; let therefore every Feature be distinguished sensibly, plain and neat, and then Work down their cutting Vigour a little by extream fine Hatches, but let them be in a manner invisible; that your Work tho' sensible, may yet be sweet and soft.

CHAP. XII.

Of the Painting of Landskip.

Landskip is that which expresseth in Lines and Colours the perfect Vision of the Earth and all things thereupon, as Towns, Villages, Castles, Promontories, Mountains, Rocks, Valleys, Ruins, Rivers Woods, Forrests, Chases, Trees, Houses and all other Buildings, both beautiful and ruinous, with the Sky, Clouds, Men, Birds, Beasts, Insects; and the whole World in its different Countenances.

Prospective is the only thing in Landskip, and which is only the Art of Seeing, by which we behold, contemplate, and draw the likeness of all Magnitudes just in form and manner as they appear to the Eye. Now the Eye cannot comprehend the things lying a far off, so well as those nigh hand; so the Object which are nearest, we see perfect and in their full proportion

ut to our judgments they seem to grow less and less, as they go from us and approach the Horizon, the place where the Earth and Sky seem to meet. This you will find also if you look on a long streight River the sides of which was Pararel, yet by reason of the distance, both sides of the River (although it be very broad) will seem to incline, touch and unite with each other: The Eye (by the interposition of Air) being not able to distinguish its natural breadth here as nigh hand. The same you may observe from a long Walk of Trees which (although all of one height) yet shall the nearest seem biggest and heighest, the others backwark seeming one underneath another; and the Walk though of equal breadth will seem almost to joyn at its farther end. And as the Objects decrease their Magnitudes as they remove from the sight, so also do they in Colour, until by degrees they wholly surrender it into an airy Blue, all things seeming of that Colour at great distance; the Air conquering the Sight, and at distanced Objects show its Colour upon them.

Though we mentioned Perspective the chief thing in, and only being of Landskip, yet as it is refined by Geometry into an Art, we must not take it as a perfect Rule for designing our Work. However the knowledge of it is a great succour to Art, and facilitates the dispatch of the Work, tho' frequently falling into Error, it takes us behold Things under a false Aspect; Bodies are not always represented according

ing to the Geometrical Plan, but such as they appear to the Sight. Therefore let the Eye be satisfied in the first place even against, and above all other Reasons, which begets difficulties in your Art, which of its self suffer none; and let the compass be rather in your Eyes, than in your Hand.

The Practicall part of the Work is the same *ut Supra*, working the principal Thing first, and the inferior, and those of less concern afterwards. As if an House, Castle, Man, or the like, stand near hand upon your fore ground, and is the greatest and chief Thing in your Landskip, begin with it (it being before drawn, first running in the Ground or Colour which lies at its back, (whither the Sky or the Earth, a little all round about its outward Shape, or out Lines (it being better to Work a little over the Ground than without it) and then fill up the Figure with its Proper Colours; and so proceed till all the Figures be painted; which done Paint the Grounds about them, in their proper Colour according to their distances; and lastly, do in the Sky, working it downwards towards the Horizon, fainter and fainter as it draws nearer and nearer the Earth, except in tempestuous Skyes. But if you draw a Landskip from the Life do thus: Take your Station from the rise of the Ground, or top of an Hill, where you shall have a large Horizon, marking your Cloath into three divisions from the top to the bottom: Then your Face being de-

rectly

rectly opposed to the midst of the Finish, keeping your body fixed, depict what is directly before your Eyes, upon your Cloth on your middle Divisions; then turning your Head (not your Body) to the right hand, depict what is there to be seen, adjoyning it to the former. In like manner doing by that which is to be seen on your left hand, your Landskip will be compleated.

Make your Landskip so short, as it were, away, one part lower then another, making the nearest Hill or Place highest, and those that are farther off, so shoot away under that which produce a most natural Perspicuity, making the Ground seem as it were upon a shelving flat or Level, and that the Figures thereupon could easily without Pain in going up Hill walk straight forward to the Horizon: The goodness of the Perspicuity also making one believe how far the Things are off, and how many Miles the whole contain. And thus shall your Landskip lie low, and as it were under the Eye (which is most graceful and natural) having a large and full Sky, much greater generally then the bigness of the Earth; which Nature requires: For the Sight comprehend the Sky in a more ample manner then it can the Earth, by reason the Sight is so near it, which then (like a Carpenter in viewing or skimming his Work) its beheld, like that, very much foreshortned, the Parts thus being thrust up together, the whole is narrower, and consequently requires less

room then the Sky. Always observe to place light against darkness, and darkness against light, by which means you may extend the Prospect at a very far off: And observe the reflections of the Sun, breaking here and there through the Tree on the Ground, &c. if any: Making a fair Sky to be seen a far off; and let all Shadows loose their force as they remove from the Eye; always letting the strongest Shadow be nearest hand.

Dead Colour all the Piece over, with Colours suitable to the Air, green Meadows, Trees and Ground, laying them somewhat smooth, not very curiously, but slightly and hastily, leaving no part of the Ground uncovered. Wherein be very careful to augment or lessen every thing proportionably to their distance from the Eye, making them either bigger or lesser. And those Things which are removed to a distant view, tho' they are many, yet ought to make but one Mass; as for Example, the Leaves on the Trees, and the Billows in the Sea. And never make any thing that is at a far distance Perfect, by expressing any particular Sign which it hath, but exprels it in Colours as weakly, faintly, and confusedly as the Eye judgeth of it; painting them in a thin and airy Blue: Also letting the most remote Mountains appear sweet and misty, almost indistinguishable joining with the Clouds, and as it were lost in the Air.

The next ground Colour from the Horizon downward must increase in Magnitude of Re-

place, as nearer the Eyes somewhat Bleuish or
 a-green : But drawing towards the first
 ground, let them decline into a redish or Po-
 pinjay Green: The last ground Colour must be
 nearest the Colour of the Earth, viz. a dark
 Yellow, Brown and Green; with which or
 some Colour near it, you must make your first
 Trees; making them as they come near in di-
 stance, to increase proportionable in Colour and
 Magnitude, with great Judgment: The Leaves
 living and falling one with another, some ap-
 parent, others lost in Shadow.

In touching the Trees, Boughs and Branches,
 set all the dark Shadows in first, raising the
 lighter Leaves above the darker, by adding
 Masticot to the dark Green, which may be made
 with Bice, Pink and Indico; the uppermost of
 all express last of all, by touching the exterior
 edges of the former Leaves, with a little green
 Masticot and White; the darkest Shadows you
 may set off with sap Green and Indico.

Trees and their Leaves, Rivers and Moun-
 tains far distant, you must strive to express
 with a certain real softness and delicateness:
 In making Cataracts, great falls of Water, and
 Rocks, you must (in your dead Colour) first
 lay a full ground near the Colour, then, when
 dry, with a stronger in the dark Places, and
 light heightening in the light; remarking
 all disproportions, Cracks, Ruptures and va-
 rious Representations of infinitely differing Mat-

ters; the manner whereof is abundantly expressed, in almost every Landskip.

Let every thing have its proper Motion according to its Nature, as in Trees when they are shaken with the Wind, making the smaller Boughs yielding, the stiffer the less bending. In Rivers, the general Current, and flashing of the Waters against the boats sides; in Clouds that they fall wth the Wind: And in a Word let every thing that moveth, whither essentially or accidentally, have its proper representation.

And ever remember, That those Objects which are placed foremost to the View, ought always to be more finished than those which are cast behind, and ought to have Dominion over those things which are confused and transient. And also those solid Bodies which are subject to the Touch, are not to be painted Transparent; and even when such Bodies are placed upon transparent Grounds as upon Clouds, Waters, &c. and the like vacuities, they must be preserved Opaque, that is, their Colours thick and strong, that their solidity be not destroyed among those Light, Aerial, transparent Species; and must therefore be express'd sharper and rougher than what is next them, more distinct by a firmer Light and Shadow, and with more solid and substanti^{al} Colours: That on the contrary the smoother and transparent may be thrown off to a far distance. And thus shall one Body make another fly off in such a manner, that its

is seem'd to be chased by those Bodies which are advanced before it And let those Bodies that are back in the Ground be painted with Colours allied to those of the Ground it self; making those which are behind to be tyed in Friendship together, and those which are foremost strong and lively.

And know, moreover, That the intire Perfection of Landskip, proceeds from the charming disposition of the Lights, bringing them into your Work after the most advantageous Manner, to produce the best beauty to every thing to which you must be instructed in by Practice and diligent Observation of the most celebrated Pieces. *Titian* that famous Soul for Landskip, always employed brown and earthy Colours upon the fore part, and has reserv'd his greatest Lights for remotenesses, and the back parts of his Landships, &c Which when you have once obtained that sweet Grace of disposing and letting in your Lights; your Work will be exceeding Pleasant to you, and admirable to the Spectators.

'Tis Labour in vain to Paint a High noon, or mid-day Light in your Picture; because we have no Colours which can sufficiently express it; but 'tis better Council to choose a weaker Light, such as is that of the Evening with which the Fields are gilded by the Sun, or a Morning Lights whose whiteness is allayed, or that which appears after a Shower of Rain, which the Sun gives us through the breaking of a Cloud,

Cloud, or during Thunder, when the Clouds hide him from over view, and makes the Light of a fiery Colour.

And lastly observe, That all smooth Bodies, such as Chrystals, polished Metals, Wood, Bones and Stones; those which are covered with Hair, as Skins, the Beard, or Hair of the Head; as also Feathers Silks, and the Eyes which are of a watery Nature, and those which are liquid, as Waters and those corporeal Species which we see reflected by them; and in fine, all that which touches them, or is near them, ought to be carefully Painted flat, in flowing Colours, then touch'd up with spritely Lights, and the true Lines of the Drawing restored, which was lost, or confused, in working the Colours together.

CHHP. XII

The chief Colours for Landskip.

FOR Towns or Castles which are near, temper Vermilion, White, a little Smalt and light Oker, shade with brown Oker, Vermilion and Smalt, and heighten with white, with a little Vermilion and Smalt. But if you design them for Brick Colours, then use no Smalt: and which are sometimes done with light Red and White, and shaded with brown Red.

Those which appear at an ordinary distance, must be done with Vermilion and Purple, and shaded with a strong Purple shaded with White.

Those which lie at a farther distance, must be laid with Bice and Purple, and shaded with light Blue, and heighten'd with White.

Those which lie yet farther, which appears against the Sky, and make the Horizon, must be laid with Bice, or Smalt just changed with a light Flesh colour, shade with Smalt alone, and heighten with white just changed with a little Vermilion or Masticot, as the Occasion require.

Country Cottages lay with light Oker, which order according to the Newness or Oldness of the Building.

Thatch'd Cottages, if new, lay with Pink, shadow with brown Oker, and heighten

ten with Masticot mix'd with white : but if old, lay them with brown Oker, a little white and black, and heighten with the same Mixture mix'd with white.

Straw Colours at a distance are done with Indico and white, mix'd sometimes with brown Oker, and shaded with Indico.

Those Mountains or Grounds which are next in sight, must be laid with a fair Green and shaded with Terrevert or Sap-green; sometimes with brown Oker mix'd with brown Red, or other sorts of Yellows, to distinguish them from such as are farther off. Fields are of the same Nature, being near are to be laid with a singular good Green, the which must always be faintest, according as they are farther distant; heightening them with Masticot or a light Green, and shading with Sap-green, but not too much. And in Fields, Hills and Dales, there are many Roads, Passages and Ways, which must always be laid fainter or stronger, according to their distance and situation.

Such as lie farther off, next the first Ground, must be laid with Green, Blue, and Masticot, and be shaded with Green, Blue and Verdigrease.

Such as lie yet farther, must be laid with some strong Blue, White and Green, and shaded with strong Blue.

Such

Such as lie yet farther, must be laid with strong Blue and White, and shaded with Blue only. Such as lie yet farther off are laid with Bice and White, and shaded with Bice, and heighten with White and a little Masticot.

Trees which are of divers Colours standing upon the Fore-ground, must be laid with divers Colours, with Pink and Indigo, Verdigrease mix'd with other Green, or with Masticot and Terrevert mix'd, and then shaded with Sap-green; which you may heighten with Masticot, mix'd with White: For a light Green, use Pink and Masticot heighten'd with White: For a sad Green, Indigo and Pink heighten'd with Masticot.

If they appear Yellow, use Verdigrease and Masticot mix'd, and shadow with Verdigrease.

If Trees be of a whitish Colour, let them be laid with Verdigrease mix'd with white, and shade them with Verdigrease mix'd with Indigo faint; heighten them with white, that they may look of a faint Yellow Green, or else with a little Indigo and Yellow.

If Trees be very old with Moss upon them, give them the Appearance of Green and Yellow, which commix with Pink and Green Verditer: If they be of a whitish Yellow, do them with Pink and White, mix'd with a little Green.

For the Bodies of Trees take yellow Pink, white Oker, and a little black: for others Lake Umber and white: for others black and white: for others Umber, black and white, with some green; adding sometimes Lake or Vermilion, with other Colours.

For the Leaves of them that are near the Eye, take Verdigrease and Pink, or if darker colour'd, then take Indico and Pink.

For Leaves of Trees farther off, take green Verditer, Pink and White.

For them farther yet, take Terrevert and White.

For those which are at a great distance, mix Indico and White, and shadow with Indico, and heighten with the same made a little lighter.

Rivers and other Waters colour with a greenish Blue, made by mixing Indico, White and Terrevert together; shade the strongest Places, such as the dark Shadow of some Bank, Tree, or the like, with Indico and Terrevert, (if it be too dark for some Shades put Smalt to it.) heighten with white mix'd with a little Indico.

Waters farther off lay with a strong Indico, shadow with the same alone, and heighten with more white.

Waters yet farther off lay with a weaker Indico, heighten and shadow with the same mix'd with Bice, lastly heighten with white.

Water

Water at a great distance with white and Indico, shaded with Indico mix'd with Bice, and heighten'd with pure white; if near the Horizon much like the Sky.

The Sea is the same, only adding more or less Green to it, as the occasion requires: Its Froth do with white just turn'd with green, and heighten it up by scattering dotes with pure white

For the Sky take Bice or Smalt, and lay it in the upper part of the Sky, here and there between the drawn Clouds, as you see need; under which lay a fainter blue by mixing white with your Bice; and under that a fine Lake mix'd with white or purple, for the next degree, working the lake or purple into the blue; but so as that the blue may stand clear and perfect: Then for the lowest and lightest places near the Horizon, lay a fine Masticot mix'd with white, which work from below upwards till it mix with the lake or purple.

These Degrees and Colours must be so wrought together, that the Edge of any Colour may not receive any sharpness; that is, so as that you cannot perceive where you began to lay them, being so drown'd one into another.

Or you may make a fair Sky by using Bice alone, tempering it by degrees with more and more white, smoothing one into another

ther from above downwards, and shading it as you shall see Reason and Nature require, making the Clouds bigger at the Top of the piece, and to diminish less and less (as the Things on the Earth) as they come near the Horizon.

Clouds are made with Smalt, Lake and White, shade with Smalt and Lake, and heighten with White and Masticot, or White and Lake, or White and Vermilion, or with White and Smalt, as you see occasion. A cloudy Sky is imitated with pale Bice, afterward shading the Clouds with a mixture of several Colours: A fair Sky requires Clouds of a greater shade, with purple: The Clouds in a rainy Sky must be shaded with Indico and Lake: The Clouds in a Storm are done with Indico deepned with black, and heighten'd with white: In a Night Sky, with black and dark blue smoaky, making a blaze with Purple, Vermilion and White: The Clouds in a Sun-rising and setting must be done with Vermilion, White and Purple, making underneath the Clouds scattering stroaks, with Vermilion and Masticot; so that the scatterings upward may appear faint; and below afar off near the Landskip, somewhat fiery. To imitate Glory with a great shining Light of a yellowish Colour, or the Sun beams, you must take Masticot and

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Vermilion, and heighten with Masticot and White.

For Fire, lay Vermilion where it is reddest; where it is blue lay Smalt and White; where it is yellow take Masticot and work it over in certain places; where you would have it shine most, with Vermilion.

Reason in this, and in all other Things must be your Director, to give every thing its proper Colour, as well as Action, as in Winter-Landskips, Sea-pieces, Storms and Tempests, Battels, &c. In Winter the Sky is not so clear nor perlucidly transparent as in Summer, but appears foggy and misty, which cut off the Sight from making any long Prospect; wherefore so must it be imitated, the Figures seeming in a Mist, doubly cloathed and shaking with Cold, that it would affect the Spectators so much, as to make them chilly to see them. Thus must your Reason examine the Nature of all Things, and form their Idea's in your Mind; that you may know what Things to make great, and what little, what crooked, and what strait, what hard, and what soft, what black and what white, what dismal, and what pleasant. And you must fancy yourself one in the Action you are at work upon, that being the more affected with its Nature, you may the better represent it. As if it were a Tempest or Storm, you must

natu-

naturally entertain all those Horrors that are usual on such an occasion; the Sky and Sea, as were involved in one another, and as about to rend the World in pieces with their prodigious ranting Fury; Thunder and Lightning, the Sky pouring down Clouds of Rain, and the dreadful Image of Death spread over every thing; showing as if not only Death, but the Day of Judgment was hastening on. Possess'd with noble Thoughts, and having Judgment in the Art, you may paint any thing in the World; and with your Productions make Nature herself highly amazed, to see herself so nearly imitated; which to do remains only in your own Breast.

C H A P. XIV.

Of the Painting of History, shewing the most Methodical Rules for the whole Art.

HISTORY is a Picture consisting of divers Figures, representing the Manner and Form of some Adventure, that has been perform'd by the noted Actions of Men, &c. and shewing it just as if it were now a doing. The Midwife that brings forth which into the World is Invention, putting divers Figures together in proper Characters and

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fit Forms and Actions, to resemble and represent the Story you design. For the true performing of which, the following Rules give proper Instructions.

As to the choice of the Subject, let it be Great and Noble, not little and dry, plentifully abounding with Matter, that there may be room enough for your Genius unconfin'd and unstreightned to roul in, and from such Store, extract the best Idea's and Forms for your purpose, wherewith you may furnish out a good Piece; and let the Nature of the Subject be so Sublime, that it may be capable of all the Charms and Graces, that Lines and Colours can possibly give to it. This will show as if work'd by Heaven, and charm the Senses of Men. Every Figure must have a certain Action and Passion agreeable to its self, and all their Figures and Passions must agree one with another, so to make, or produce the Story, which must be express'd with Truth, Discretion, Magnanimity, and Graces; with Truth, according to the Nature of the Thing; with Discretion, in only expressing the most noble and worthy part of the Story, and those Figures which are the chief and the most eminent in the Action, that your Piece may have the chief glory in it. As also, omitting that which is little and frivolous, and having little concernment in the

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Action,

Action, (for that deadens the life and vigour of the Piece) and also that part of the Story which is infamous and unlikely: Let not *Medea* murder her own Children in the sight of all the People, for 'tis certain that she did it secretly, by reason of the notorious inhumanity of the Fact: With Magnanimity, after the most bold and vigorous manner, noble, and full of Spirit; with Grace, giving every Figure the most charming Air that a noble Spirit can think of in Heaven, which proceeds from the lively Disposition of the whole Piece, expressing the same after the most free, easie, and charming manner.

The principal, and most important part of *History Painting* and the whole *Art*, is to find out, and throughly to understand what Nature has made most beautiful and most proper for this *Art*, and that a choice of it may be made according to the Taste and Manner of the Antients; without which all our Works will be *Gothick* and monstrous, for they are the Rule of Beauty and Gracefulness. Wherefore we must be curious in the Imitation of their Statues and Paintings, and all other things which may discover to us the Thoughts and Inventions of the *Grecians*; because they furnish us with great Idea's, and make our Productions wholly Beautiful. By the advantage
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of which, forming to our selves a Model of the superior Beauties, and reflecting on them, endeavour to correct and amend the common Nature, and to represent it as it ought to be, without Fault either in Colour or Lineament.

Hence, although Nature is the original of our Imitation, yet it is not sufficient to imitate her in every Circumstance dully, and as it were literally; but it becomes a *Painter* to take what is most Beautiful by the Graces of the Antients, as being a perfect judge of his own *Art*; what is less beautiful or faulty, he shall freely correct by the dint of his own Genius, and permit no Transient Beauties to escape his Observation.

This Beauty did *Zeuxis* endeavour to give his incomparable *Helen*, by cutting the best Perfections out of five of the most beautiful Virgins in all *Greece*, giving to one what was wanting to another, to make one compleat whole; Nature being never wholly Perfect, but unhappily defective in one part or another.

Many ingenious Spirits not underitanding this, this only to be conceiv'd Sublime gracefulness of Work, have imitated Nature too close; which tho' their Works may seem Natural, yet are they destitute of all those Charms, and Celestial Air,

which moves the chiefest Admiration in the learned Spectators.

Thus are many condemned for being too Natural; and the *Dutch Painters* for the most part have imitated the worse Likeness.

But here take notice, That if a Soul be not blest with a Gift from Heaven, to conceive and expresse these mighty Charms and Graces, 'tis better for him to follow the visible means of Nature; for as he derogates from that, he runs himself into Confusion, and by the barbarity of his own wild Fancy, shall make his Works meer monsters of the *Gothick* strain.

But as concerning this Cælestial Beauty, the Idea of it must be vary'd according to the several Forms we wou'd describe: As one in Strength, another in Magnanimity; and sometimes it consists in Chearfulness, and sometimes in Delicacy; and is always diversify'd by Sex and Age. The Beauty of *Jove* is one, and that of *Juno* another: *Hercules* and *Cupid* are perfect Beauties, though of different kinds, which we must manage according to the nature of the Subject, and the Idea and Perfection we have of them in our Mind.

In every *Historical* Argument, or Subject, there is one principal Figure which is the occasion of the whole Argument, and which

must

must appear in the middle of the Piece under the strongest Light, be most finish'd, have the finest, and most shining Drapery, that it may have somewhat to make it more remarkable than the rest, to attract the sight first to it (as the chief fountain whence flows all the matter, to satisfy the Spectator in the meaning of the Subject) and that the Figures which accompany it, may not steal it from our Sight; which being as it were, no more than servants, to help forward the Nature and Business of the Story, must be made less remarkable, having their Actions and Passions less moving, and less of Spirit in them; have the Light but faintly, and cast as it were into shadows; be but slightly finish'd; their Drapery plain and misty, little differing in colour from themselves, whose imperfectness makes the principal Figure more perfect and glorious; for the Servant must not be clothed so splendid as the Master.

And after this manner is an whole *History* to be treated, as one single Figure, some Limbs of which are cast backward into shadows; others receive the Light so as the Limbs are to a Figure, so are the Figures limbs of the *History*; for were they all of a Perfection, there would be no pleasantness in them, but troublesome to the Sight. As a Choir of Musick would be to the Ears,
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were the Notes play'd with an equal force, and not one gracefully sharper and softer than another, that one may be a foil to advance the harmony of another. And there is great affinity betwixt *Painting* and *Musick*; as also *Poetry*; they are three own Sisters, begot of Proportion and Harmony.

In your choice of Attitudes, or the Position of your Figures, you ought to foresee the effect and harmony of the Lights and Shadows, with the Colours which are to enter into the whole, taking from each of them, that which will most conduce to the production of a beautiful Effect.

Let there be a genuine and lively Expression of the Subject, conformable to the Text of your Author; considering the Places where you lay the Scene of the Picture, the Times, the Country where they were born whom you represent; the manner of their Actions, their Laws and Customs, and all that is properly belonging to them. And observe, That what is trivial, foreign, or improper, ought by no means to take up the principal part of the Picture. But hersin imitate the Sister of Painting, *Tragedy*; which imployes the whole forces of her Art in the main Action: And make all the Figures to have an hand in the Action, and not look as if they were dumb, and had nothing

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nothing to do; for such may properly be call'd, *Figures to be let.*

The parts of an Attitude must be great and large (to avoid a dry manner) contrasted by contrary motions, the action of one Limb following another, to make the posture of the Figure unforc'd; putting the most noble Parts foremost in Sight, and making every Figure carefully poised on its own Centre.

The Parts must be drawn with flowing, gliding Out-lines, large and smooth, rising gradually, not swelling suddenly. but which may be but just felt in the Statues, or cause a little *Rilievo* in *Painting*. Let the Muscles have their origin and insertion according to the Rules of Anatomy; let them not be subdivided into small Sections, but kept as intire as possible, in imitation of the *Greek Forms*, and expressing only the principal Muscles.

In fine, let there be a perfect relation betwixt the Parts and the Whole, that they may be entirely of a Piece; making every Member for its own head, and agreeing with it. And let altogether compose but one Body, with the Draperies which are proper and suitable to it.

And above all, let the Figures to which Art cannot give a Voice, imitate the Mutes in their Actions; who having no other way
of

of speaking, or expressing their Thoughts, but only by their Gestures and their Actions, 'tis certain that they do it in a manner more expressive, than those who have the use of Speech; for which reason the Picture which is mute, ought to imitate them, so as to make it self understood.

Let the Parts be brought together, and the Figures disposed to *Grouppes*: And let those *Grouppes* be separated by a void space, to avoid a confused heap; which proceeding from Parts that are dispersed without any regularity, and entangled one within another, divides the Sight into many Rays, and cause a disagreeable confusion.

The Figures in the *Grouppes*, and that are together, ought not to have the same inflections of the Body, nor the same Motions; nor shou'd they lean all one way, but break the Symmetry by proper Oppositions and Contrasts: Making the Draperies, and all things that accompany the Figures, to enter into the Contrast with the Members, and with the Figures themselves. But beware that you do nothing in this Contrast that is extravagant, but let your Postures be always natural.

To several Figures seen in Front, oppose others with the Back toward the Spectator; that is, the Shoulders of some opposed to the

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the Breasts of others, and right Limbs to left, whether the Picture consists of many Figures or but a few.

And observe the Equality of your Piece, one side must not be void, while the other is filled to the Borders; but let Matters be so well disposed, that if any thing rises high on one side of the Piece, you may raise something to answer it on the other, so that they shall appear in some sort equal; but let this seem not affected.

Many dispersed Objects breed Confusion, and take away from the Picture that Solemn Majesty, and agreeable Repose, which give Beauty to the Piece and Satisfaction to the Sight. But if you are constrained by the Subject to admit of many Figures, you must then make the whole to be seen together; and the Effect of the Work at one view; and not every thing separately and in particular. Disposing Things by great Masses of Lights and Shadows, and Union of Colours, without troubling your self to finish every thing in particular, independently one of the other, as is usual with Painters of a little Genius; and whose Souls are incapable of embracing a great Design, or a grand Composition.

The extremities of the Joints must be seldom hid; and the extremities or end of the Feet never, unless their proper shapes be marked under the Drapery that cover them.

The Figures which are behind others, have neither Grace nor Vigour, unless the Motion of the Hands accompany those of the Head.

Let the Drapery be nobly spread upon the Body; let the Folds be large, and let them follow the order of the Parts, that they may be seen underneath, by means of the Lights and Shadows, notwithstanding that the Parts should be often traversed (or crossed) by the flowing of the Folds, which loosely inclose them, without sitting too freight upon them; but let them mark the Parts which are under them, so as in some manner to distinguish them, by the judicious ordering the Lights and Shadows. And as those Limbs and Members which are expressed by few and large Muscles, excel in Majesty and Beauty; in the same manner the Beauty of the Draperies, consists not in the Multitude of their Folds, but in their natural order and plain Simplicity. And here is one principal thing to be noted, That tho' the Statues of the Ancients, for their Gracefulness and consummate Excellency, are chiefly proposed for our imitation, yet must we observe not to multiply our Drapery into as many small Folds as is in them, unless we have a mind to make our work as hard as the Marble it self; but make them noble and large, as *safore said*. But the Ancients had reason to make their Drapery so in the Statues, viz. of Wet Linnen, &c. that it might be pliable to the Limbs, and show their forms through it: Whereas, if the Drapery were coarse and the Folds ample, they would be insufferable hardneses in the Marble, and look more like a Rock, than a natural Garment.

The Quality of the Persons is also to be considered in the Drapery. As supposing them to be Magistrates, their Draperies ought to be large and ample: If Country Clowns and Slaves, they ought to be coarse and short: If Ladies or Damfels, light and soft. Herein also must you consider the degrees and Functions of the Persons described, habiting them accordingly, and giving them their right and proper colours. For example, the *Virgin Mary* is commonly represented in Purple and Azure: *John the Evangelist* in Scarlet: *John Baptist* in a Hairy Mantle: The rest of the Apostles in Green or Crimson.

Let a Nobleness and Grace be remarkable through all your work; which proceeds from the glorious and transcendent Expressing of the Disposition of the Work, executing the Harmony of it after the most sublime Method; like an Angel Possessed with Divinity, and replenished with all the Graceful Ideas in Heaven. This is that Grace wherein *Apelles* out did all the Ancients, and *Raphael* all the Moderns: which the Artist receives rather from the Hand of Heaven, than from his own Industry and Studies.

Besides all this, you are to express the Motions of the Spirits, and the Affections or Passions, whose Centre is the Heart. In a word to make the Soul visible, by the means of Lines and some few Colours. Which ought to be learnt from the Life it self; or to be studied on the Ancient Statues and excellent Pictures; for 'tis impossible to give a compleat Description

tion of them, they are so Numerous; not only Multiplied by their different Degrees, but also by their different Species; for there may be made for example, six Persons in the same Degree of Fear, who shall express that Passion all of them differently; which diversities we must imprint in our Memories, and immediately after draw them upon Paper, without any other Original, than the Image which we have conceived of them. We must be perfect Masters of them, but above all, we must make sure of possessing them thoroughly. We are to know, that it is such and such a Stroke, or such a Shadow, stronger or weaker, which make such or such a Passion, in this or that degree; that we may perform it not only judiciously but also with a charming facility. And not make our Figures carry the same Air in their Heads; for such condemns us of imbecility in Art, and are called *Mannerisms*.

Now I am come to the Colouring Part. The Light produces all kind of Colours, and the Shadow gives us none. The more a Body is nearer to the Eyes, and the more directly it is exposed to them, the more it is enlightened. As soon as the Light languishes and lessens, the farther it removes from its proper Source.

'Tis therefore necessary, that those Parts of round Bodies which are seen directly opposite to the Spectators, should have the Light entire; and that the Extremities turn, in losing themselves insensibly and confusedly, without precipitating the Light all at once into the Shadow, or the Shadow into the Light. But the Passage

of one into another must be common and imperceptible; that is, by degrees of Lights into Shadows, and of Shadows into Lights. And it is in conformity to these Principles, that you ought to treat a whole Grouppe or Knot of Figures, though it be composed of several Parts, in the same manner as you would do a single Head: Or, if the wideness of the Space or largeness of the Composition requires that you should have two Grouppes or three (which should be the most) let the Lights and Shadows be so differently managed, that Light Bodies may have a sufficient Mass or Breadth of shadow to sustain them; and that dark Bodies may have a sudden Light behind to detach them from the Ground

As in a Convex Mirror the Collected Rays strike stronger and brighter in the middle than upon the Natural Object, and the Vivacity of the Colours is increased in the Parts full in the light; while the goings off are more broken and faint as they approach to the Extremities, in the same manner Bodies are to be raised and rounded.

Thus the Painter and the Sculptor, are to work with one and the same Intention, and the same Conduct. For what the Sculptor strikes off, and makes round with his Tool, the Painter performs with his Pencil: casting that behind which he makes less visible by the Diminution, and breaking off the Colours: That which is foremost and nearest to the Eye must be so distinctly expressed as to be sharp or almost cutting to the Sight. Thus shall the Colours disposed

disposed upon a Plain, which from a proper Place and Distance will seem so natural and round, as to make the figures appear so many Statues.

We are never to admit two equal Lights in the same Picture, but the greater Light must strike forcibly on the middle, and there extends its greatest clearness on those Places of the Picture, where the Principal Figures are and where the strength of the Action is performed; diminishing by degrees as it comes nearer and nearer to the Borders, and after the same manner that the Light of the Sun languishes insensibly in its spreading from the East, from whence it begins, towards the West, where it decays and vanishes; so the Light of the Picture being distributed over all the Colours, will become less sensible, the farther it is removed from its Original.

Avoid strong shadows on the middle of the Limbs; lest the great quantity of Black which composes those Shadows, should seem to enter into them and eat them: Rather take care to place those Shadows round about them; thereby to heighten the Parts, and take such advantageous Lights that after great Lights, great Shadows may succeed. And therefore *Timon* said, with reason, that he knew no better Rule, for the distribution of the Lights and Shadows, than his Observation drawn from a Bunch of Grapes; whereby we may learn to collect and dispose the Objects in such a manner, as to compose one whole; the several contiguous Parts of which may be enlightn'd, many shadowed.

and others of broken Colours as be in the Turnings; as on a bunch of Grapes, many Grapes which are the Parts of it are in the Light, many in the Shadow, and the rest faintly coloured to make them go farther back.

Pure and unmixed White, either draws an Object nearer, or carries it off to farther distance: It draws it nearer with Black, and throws it backward, without it. But as for pure Black, there is nothing which brings the Object nearer to the Sight.

The Light being altered by some Colour, never fail to Communicate somewhat of that Colour to the Bodies on which it strikes, and the same effect is performed by the Medium of Air, through which it passes. And Bodies being close together do receive from each other that Colour which is opposite to them; and reflect on each other, that which is naturally and properly their own.

'Tis also consonant to reason, that the greatest part of those Bodies which are under the Light, which is extended, and distributed equally through all, should participate of each others Colours.

Therefore always endeavour the Union of Colours, for fear they being too different should come to incumber the sight; Painting each Figure with one Colour, or with Colours of near Affinity, though the Parts be of different kinds, distinguishing the upper Garments from the under, or from the loose and flowing Mantle, by the Tints, or Degrees, Harmonizing and
Uniting

Uniting the Colours with whatever is next to them. Hence you must never let two contrary Extremities touch each other, either in Colour or in Light; but let there be always a Medium partaking both of the one and of the other.

Let the Field or Ground of the Picture be pleasant, free, transient, light, and well mix'd with colours, which are of a friendly Nature to each other; and of such a mixture as there may be something in it of every Colour that composes your work, as it were the contents of your Palette.

Let your Colours be lively, and yet not look (according to the Paisters Proverb) as if they had been rubb'd or sprinkled with Meal; that is to say, let them not be pale; which happens when you Paint with, clear or bright Colours, and dull Colours together; for being so mingled they give no more Life to the Figures, then if they had been rubb'd with Meal. They who make their flesh colours very white, and their shadow Grey, or inclining to Green, fall into this Inconvenience Red colours in the shadows of the most delicate or finest flesh contribute wonderfully to make them lively, shining, and naturally; but they are to be used with the same discretion, that *Titian*, *Paul Veronese*, *Rubens*, and *Van Dyck* have taught us, by their Example.

To preserve the Colours fresh, you must Paint by putting in more Colours, and not by rubbing them in after they are once laid; and if it could be done, they should be laid just in their

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proper places, and not be any more touched when they are once so placed; because the freshet of the Colours is tarnished and lost, by vexing them with the continual Drudgery of Daubing. To print upon white Grounds, also maintain the Colours fresh and flourishing, for white preserves their brightness, and may be touched up extempore at the first Stroke.

Let the Parts which are nearest to us, and must raised, be strongly Coloured, and as it were sparkling; and let those Parts which turn off and are more remote from sight, and towards the Borders be more faintly touched. Hence load those Places well with Colour which you would have come out of the Canvas; but do them with thin Colour, and slightly, which you would make to turn.

Let there be so much Harmony, or Consent in the Masses of the Picture, that all the Shadowings may appear as if they were but one; letting them partake of the Colours of one another, so that the different Colours which are well distinguished in the Lights, may seem to be but one in the Shadows, by their great Union.

Let the whole Picture be of one Piece, of one and the same continuity of Work, as if it were Painted all at once, and from one Palette.

The Looking-Glass will instruct you with many Beauties, which you may observe from Nature; so will also those Objects, which are seen in an Evening, in a large Prospect.

If there be but a Figure or a whole one, let it be set before the others, and plac'd nearer to the view and next to the Light: Or, if it is to

be Painted in a great Place, tho' at a distance from the Eye; be sure on these occasions not to be sparing of great Lights, the most Lively Colours, nor the strongest Shadows.

Remember to avoid Objects which are full of hollows, broken in pieces, little, and which are separate or in parcels: shun all those things which are barbarous, shocking to the Eye, and Partly Coloured, and which are all of an equal Force of Light and Shadow: As also, all things which are obscene, impudent, filthy, unbecomingly, cruel, fantastical, poor and wretched, and those things which are sharp to the feelings. In short, all things which corrupt their Natural forms, by a confusion of their Parts which are entangled in each other: For the Eyes have, as it were, a Horror for those Things which the Hands will not condescend to touch.

Search whatsoever is aiding to your Art, and convenient, and avoid those things which are repugnant to it.

Those things which are beautiful in the utmost Degree of Perfection, according to the Profession of Ancient Painters, ought to have somewhat of greatness in them; and their Outlines to be Noble, they must be disentangled, pure, and without alteration, clean and knit together, composed of great Parts, and but few in Number: In fine, distinguished by bold Colours, but of such as are related and friendly to each other.

Bodies of diverse Natures which are aggregated or combin'd together, are agreeable and pleasing to the sight; as also those things which seem to be

slightly

lightly touch'd, and perform'd with ease; because they are ever full of Spirit, and appear to be animated with a kind of celestial fire. But we are not able to compass these things with Facility, till we have for a long time weigh'd them in our Judgement, and thoroughly considered them: By this means the Painter shall be enabled to conceal the Pains and Study which his Art and Work have cost him, under a pleasing sort of Deceit: For the greatest Secret which belongs to Art, is to hide it from the discovery of the Spectators.

Let no Day pass over you with a Line. Observe as you walk the Stances the Airs of Heads, the Natural Postures and Expressions, which are always the most true, the best they seem to be observed.

Be ready to put in your Table Book (which you must always carry about you) whatsoever you judge worthy of it; whether it be upon the Earth, or in the Air, or upon the Waters, while the Species of them is yet fresh in your Imagination.

'Tis very expedient to make a Model of these things which we have not in our sights, and whose Nature is Unhook'd to be retained in the Memory. And therefore consequently a Painter ought to know how to model, and have many Models of soft Wax. They are of vast use and advantage to see the Masses of great Lights, and great shadows, and the effect of the whole together. For what remains, you must have a Layman, viz. a Figure made of Wood or Cork, turning upon joints, as big as

the Life, for every Figure in particular, besides the Natural Figure before you, on which you must look, and call it for a Witness, which must first confirm the thing to you, and afterwards to the Spectators as it is in Reality.

You may make use of these Models with delight, if you set them on a Perspective Plane, which will be in the manner of a Table made on Purpose. You may either raise, or let it down, according to your conveniency; and if you look on your Figures, through a Hole so contrived, that it may be moved up and down, it will serve you for a point of sight, and a point of distance, when you have once fixed it.

The same Hole will farther serve you, to set your Figures in the Ceiling, and disposed upon Grates of Iron wire, or supported in the Air, by little Strings raised at Discretion, or by holding them together.

You may joyn to your Figures what you see fit, provided that the whole be proportioned to them; and in short, what you your self may judge to be of no greater bigness than theirs.

Paul Veronese had so good Store of these Models, with so great a quantity of different sorts, that he would Paint a whole Historical Composition on a Perspective Plane, how great and how diversified soever it were. *Timoreo* another famous Painter practis'd the same; and particularly he made Chambers of Board and Past-board, proportioned to his Models with Doors and Windows, through which he distributed on his Figures Artificial Lights, as much as he thought reasonable, and often passed some part of the Night

Night, to consider and observe the effect of his Compositions. His Models were two Foot High.

And evermore endeavour to preserve your Lights large and Broad, laying them on amply and spacious, encompassed with friendly shadows; without them your Work will never make a good Effect at a Distance; little Lights are confused and effaced proportionably, as you are at a distance from the Picture.

In these Rules are contained the sublime Perfections of Painting; peruse them well and diligently, as a Light, they will lead your understanding into the most recondite Mysteries of the Art. There is not any thing more that is material can be said about it. But you also ought to have some Notion of Geometry, it will be of singular use to you, in regard of the Nature of Perspective: Anatomy also, the studying of it will make you an able Designer, by knowing the proper Situation of the Members, Nerves, and Muscles; which if you design to be Master of your Art, you must possess.

CHAP.

*The best Methods of Copying Varnish-
ing, Cleaning Mending of Pictures,
with the glazing the Drapery.*

THese Things being necessary Appendices of the Art, must consequently attend it. In copying of Pictures then if they are large, or consists of many Figures, for the better positioning them, and for the more Expedition of the whole Work, do thus.

Your Picture to be imitated being square, divide it into as many little ones as you please, making a little Mark with your Chalk at every division; and to do all the four sides of the Picture: Then take a fine piece of Thread or Silk, and Chalk it well, and holding one end thereof right upon a chalked Mark (the other end being held by some other Person upon the dot or mark which is right opposite to yours) pulling the Thread pretty straight, with your Finger and Thumb lift up the middle of it, and sharply strike it down again (just as Carpenters do when they divide their work out) and you shall have a sweet straight Line: Thus do all the Squares; wherein you must be extremely exact, for upon the Truth of the Squares, the sole Truth of your Work depends; chole being false your Picture must consequently be so too. This done in like manner do the Cloth whereon you would Paint, making the Squares of the same bigness, if you intend your Picture to be of the same size, but if bigger, accordingly make your Squares

it less, your squares less, and so may you Augment or lessen it to what Pitch you please.

Then take your white chalk, and draw the Picture by little and little, passing from Square unto Square (by the example of your Pattern) untill you have gone all over with it: observing that in what part of the Square the Picture lies, you draw the like part in the Square answerable thereto, till you have finish'd the whole.

Then draw it over with a thin Lake, in which second drawing of it you may easily mend any Faults, and touch out the limits of the Shadows at pleasure. When it is dry rub out the chalk'd Squares with your Handkerchief so will your Draught remain fair and exact upon the Cloth, which paints according to the Directions of your Piece.

But if you would take the exact Similitude of the Effigies or Picture of any Person of the same bigness, then do thus. Take a piece of the finest Canvas, the bigness of a three quartered Cloth, cause it to be hem'd round with a ringe of Linnen Cloth for its strength, and then evenly strain it upon a slight thin frame of Wood made for the same purpose, as you strain a Cloth for a Picture. Then let the Picture to be copied upon the Tassel, and this Canvas or Tiffany in an exact manner before it, and close to it; through which you shall most plainly perceive every Line and Stroke that is in the Picture; which with your prepared Chalk draw over upon the Canvas, in a gentle careful manner; taking special care in your Work that the Tiffany slip not the least from the Picture, for if it does you have your work

work to begin again, it being impossible to place it in exactly again as is required.

When you have drawn out on your Tiffany every Feature and thing that is visible in your Pattern, then take it away from the Picture, and having your Cloth ready strein'd and laid flat upon some Table, gently convey it thertoe, laying it very fit and square upon it, and with your Handkerchief of fine soft silk, gently wipe over all the Chalk'd Lines, minding none: then take away your Tiffany, and you shall have all the Features and Lines you drew remaining most plainly upon your Cloth, (they passing through the Gauze) which with your Pencil and Lake you may easily and exactly draw out. V. here note, That your Chalk must be finely prepared of a sweet soft Body, the better to disperse it self, for if it be hard it will hang upon the Gauze, as you draw and to shake off the Chalk'd Lines off. For which have recourse to the fifth Chapter.

To mend Old Pictures.

If your Picture is Old and Rent do thus, lay it with the Painted side downward upon a Table, and having cut a piece of Linnen Cloth of the bigness of the Rent place, cover it over with Glue, as likewise the place. and lay it on smooth and even. Then turn up the Painted side of the Picture; and with some Putty, (made up with Nut Oyl and Spanish White, to the consistence of a fine thick Paste) fill up the vacancy where the sides of the Rent Cloth do not meet, working in the waste Threads, if any wish it: and

fill up the Hole even with the Superficies of the Paint. Which done, lay on the Colours suitable to the Place, imitating the Lights and Shadows that run over it by the adjoining resemblances: This do over two or three times till you have hit its right Colour; and observe that you make it (tho' new) no more glossy and lustrous than the rest of the Picture.

To clean the Picture.

Brush the Dust of the Picture, and with a Sponge and some Soap wet in Water scour it all over well, and with your Sponge and Water rub it, if the foulness be very much using the Nail of your Fore-finger a little to remove the Soil, which then shall come off very clean. Some use Smalt (or Powder Blew) with which and a Spunger wet in Water, the Picture is to be gently scoured, and then cleanly washed off with fair Water; Where note. That you use a little force in scouring, and as much a quantity of Water as you can possibly; for the first will loosen the Paint, to give the Water assistance into it, which when dry, will make it Crack and Peel.

The Picture thus cleans'd and thorough dry is fit for Varnishing. Take therefore the Whites of Eggs, beat them with a Spoon to an Oyl, which with a Sponge curiously run over your Picture; and thus you shall the beauty and lustre of your Picture much recovered. Or it may be

Pictures

Picture Varnish, dip a Brush into it, and go over the Picture once, twice, or more therewith as need requires.

If you would have your Drapery carry a greater Lustre than bare varnishing upon it; when it is finished, do thus: If the Drapery be Red, beat Lake to a very fine Powder, and mix it thinly with the Varnish, which rub on the Drapery with a good stiff Brush when 'tis dry. If Yellow, pink Yellow; Green, distilled Verdigrise; if Blue, Ultramarine. Which glazing will add an exceeding Lustre and Transparencie to the Garment. But you must observe when you do this, to make the Lights of your Drapery bolder and lighter than they ought to be; for you will find the going over them thus will somewhat damp them.

F I N I S.

